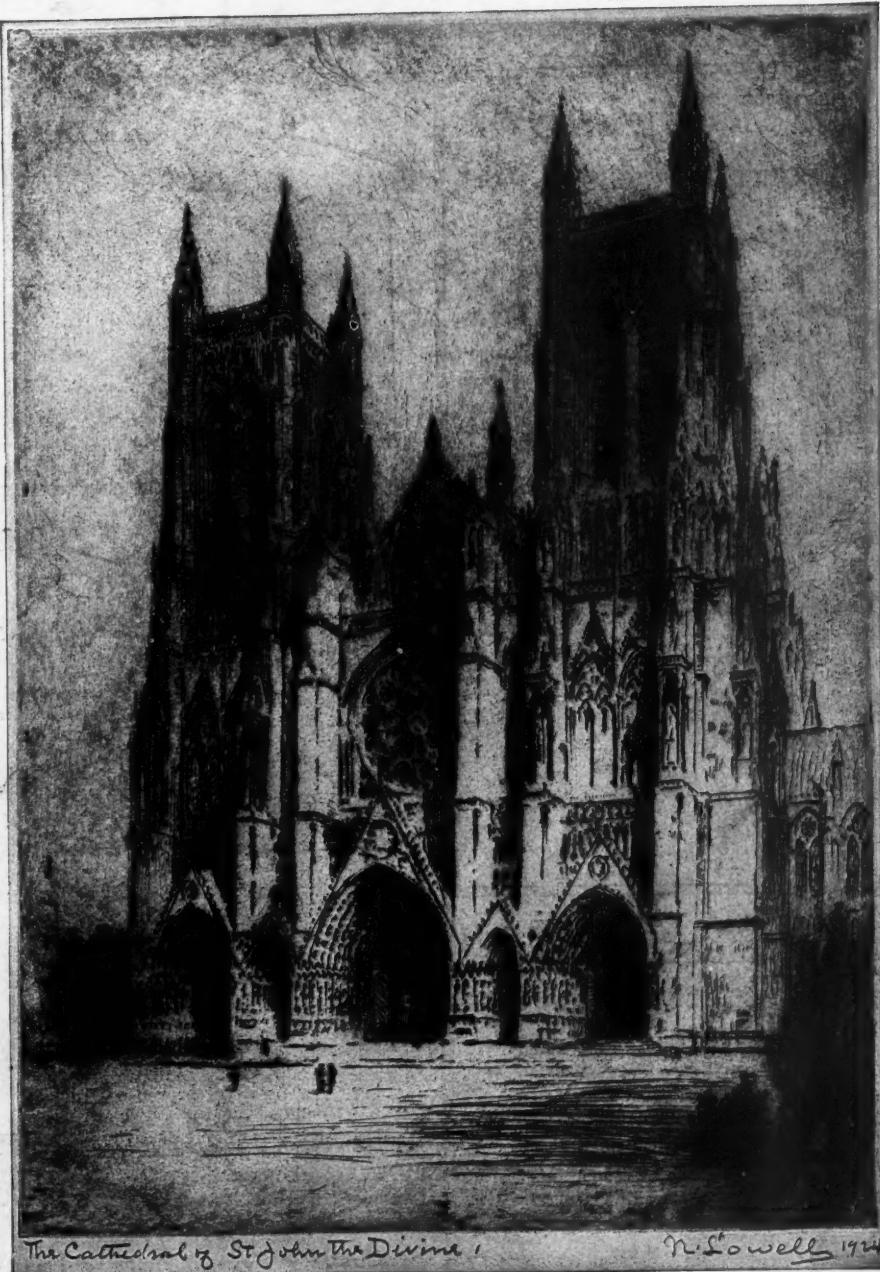


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# The AMERICAN ORGANIST



MAY 1925  
VOL. 8 NO. 5

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[May 1925, Vol. 8, No. 5]

# The American Organist

T. SCOTT BUHRMAN, F.A.G.O. . . . . Editor  
LATHAM TRUE, Mus. Doc. . . . . Associate Editor

 *T is a wonderful thing to live in a time when the search for truth is the foremost interest of the race. It has taken endless ages to create in men the courage that will accept the truth simply because it is the truth. Ours is a generation of pioneers in this new faith. Not many of us are endowed with the kind of mental equipment that can employ the scientific method in seeking for the truth. But we have advanced so far that we do not fear the results of that process.—CALVIN COOLIDGE*

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MR. ERNEST M. SKINNER

Especially posed by Mr. Skinner for readers of THE AMERICAN ORGANIST—Mr. Skinner operating the semi-automatic player invented by himself and drawing by hand his personally selected registration on the organ built by his genius and voiced under his personal supervision—proud achievements of a life-time of effort

# The AMERICAN ORGANIST

Vol. 8

MAY 1925

No. 5



## Editorial Reflections

*Artists and  
Cabbages*

PLAYING from memory every bit of organ literature in the two-a-Sunday services is an achievement backed by the playing of Bach's six Sonatas and several of the Widor Sonatas also from memory. A church organist who can do and does

this ought to have a raise in salary. Were I chairman of his committee I should first tell such an organist that his position in my church depended upon his not playing the sonatas more frequently than once a year, having said which, I should resign.

"I have been asked by the music committee to resign. The chief reasons appear to be that my playing is too classical and that there is no melody or harmony in the anthems by the quartet." This is the unfortunate story of as fine an organist as we could want to meet anywhere. Resigning by invitation will do him no damage; he is too big. He can and will rise above that—and some day laugh at the mental mediocrity that requested the resignation.

But as a professional problem it is

serious. Being too good for the job usually lands business men in the next job higher. It has a strange way of landing professional organists in the next job—lower. To ignore the situation or call it normal brings benefit to none. To call it abnormal, treat it as a disease, diagnose it, and hunt for a preventive, this is our first business.

So far as my observation has gone, during seven years of strenuous professional achievement, more organists forfeit their positions through fidelity to ideals than lose them through incompetency. Yet I do not believe the age of the popularity of martyrs has failed to pass for organists any more than it has failed to pass for Christians. I consider the condition a disease and the remedy within our grasp.



It takes a hundred years to make a Sequoia, forty years to make an organist, and one-half a summer for a cabbage. We can no more prolong the life of the cabbage to a hundred years than we can shorten the making of an organist to half a summer. Yet we treat a congregation as though it were an assembly of organists whom we had created as a feeding ground upon which to scatter our seeds of professionalism—and get fired for our impertinence.

A beginner at the piano thinks Engle-mann's Melody of Love is the sweetest bit of music ever written. By the time he has studied for three years, he has transferred his affections to Mozart and Beethoven and Wagner, with a commendable fortitude in tolerating Bach when we play it to him. Another three-year period finds him discarding Mozart, questioning Beethoven, looking suspiciously at Wagner, and grabbing with both hands at Bach.

Where has his congregation been keeping itself all these years, and what has it been thinking about? It has been to the theater and heard simple but snappy jazz, or it has been to prayer-meeting and created a fondness for sickly hymntunes; Bach it has never even thought of. The correct diet to begin with would then be the snappiness of jazz for the one half and the sweetness of simplicity for the other. We strike a middle ground and play a sonata. And get fired.

I have watched the doings of certain men with peculiar interest. Some because they were young and ambitious, some because they were old and still ambitious, some because they were liberals, and some because they were making

money and lots of it and I wanted to know how to help my readers and myself discover the money-making secret that would enable a grown man to stay in the organ profession and yet make a decent living for himself and his family without losing his right to be classed as a professional musician. Among these men I have yet to find one who ever sacrificed a position anywhere who included as in his every musical effort something to please the young idea, something to sooth the aged hymn-lover, and something else to feed the minds and hearts of great men.

Chemists can invent foods for us that can be taken in small squares three times a day, swallowed easily as we walk along the street or play a funeral service, but I do not see any of them offering such diet anywhere but in a hospital. We highly trained professional organists can minister a Spartan diet of concentrated science of music that will give jazz the odoriferous effervescence of limburger and if we use it only in our musical hospitals we escape the consequences.

Those outside the church say it is failing to keep faith with the calls of Providence—but the church says it is perfectly all right and the world mostly wrong. Those outside the theater say it is a money-making scramble that disregards moral obligations, and the theater says quite true but it cannot be helped. Those outside the music profession say the profession is taking itself too seriously—and we scamper off and try to think we have dignity to maintain.



## Ernest M. Skinner: Organ Builder

The Story of the Making of a Great Organ Builder, set forth  
in a Manner Worthy of His Contributions to the Organ  
Player's Art—the First of a Series of Biographies  
of American Organ Builders

By T. SCOTT BUHRMAN



JOHN ALDEN used a hammer and a saw, added muscle as the motive power and intelligence as the guiding, and helped make the repairs on the Mayflower that enabled that delightful ship, sailing from Plymouth on the 6th of September in 1620, to reach America some time later; and there are those who say that John Alden was the first to step ashore. It may have been unfortunate for Standish to trust Alden too far when Priscilla Mullins was to say Yes to somebody. She said it to John and not to Miles. In the ninth generation of Alden-Mullins progeny came Alice F. Skinner and her husband W. M. Skinner. And in the tenth, Ernest M. Skinner. Ernest M. Skinner also knows how to use a hammer and a saw, and has been unafraid to sail uncharted seas.

Mr. Ernest M. Skinner was born in Clarion, Penna., Jan. 15th in 1866. The M stands for—"but don't use it; I don't like it,"—which is the reason it still stands here incomplete, though a very worthy name it is. Taunton, Mass., gave his father a position as chorister in the Unitarian Church and himself his first contact with music. His father organized an opera company in Taunton and gave the Gilbert and Sullivan operas, taking his ten-year-old son to rehearsals and performances, and creating in him a "great love for the music of these operas." This great love went a bit farther and included the prima donna, without serious consequences nor the formation of the habit. This second love ultimately passed, and a love for the organ took its place. The father has gone, but the mother still lives (in Pasadena, Calif.) to enjoy the ad-

miration the music world is glad to give her son and his handiwork. Another group of admirers intimately concerned with the position of Mr. Skinner in the world of organ building is composed of his wife, née Mabel Hastings to whom he was married in 1893, their three children, and their children's three grand-children.

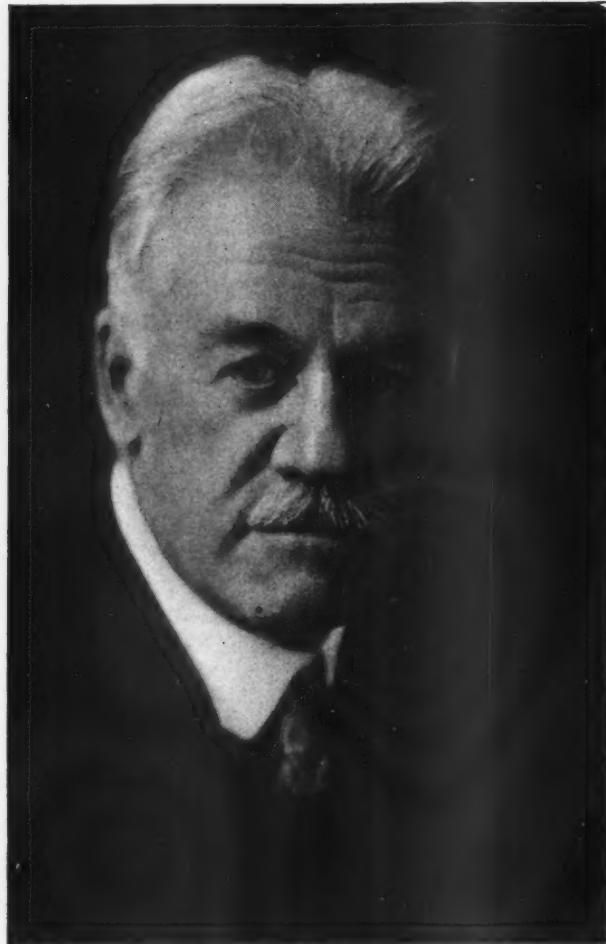
The organ grew in interest and Mr. Edward M. French, organist of the Taunton Baptist Church, is he who had the privilege of giving Mr. Ernest M. Skinner his first official contact with the instrument he was ultimately to create as his own product; Mr. French engaged E. M. as his blow-boy, and being a kindly gentleman with a big heart, went a little further and permitted him to inspect the marvelous interior of the Baptist organ. His blow-boy's first discovery in the arts of organ-building came when he found and cured the cause of a leak in the bellows. Forty-six years ago this blow-boy plied his honorable trade while workmen made repairs on an organ—and his curiosity and admiration drew him on, and on, and on.

More incentive than satisfaction resulted from all these experiences and ultimately the young man decided to build an organ of his own, with a drum-and-pins to play it, like the Swiss music box. It remained merely a decision; the drums-and-pin idea was translated some forty years later in an automatic player that makes an artist live forever in the perforations of a paper roll that is one of twentieth century man's achievements.

The first six months in high school went well enough, but perhaps none too jubilantly. The candy store appealed to him so thoroughly that after his first day's employment there he managed to eat enough—and has needed no candy since.

His father considered Mr. George H. Ryder's shop a better place for the young man, and thus the organ building industry claimed its man in the city of Reading, Mass., and the broom became his first

operated machine, which I contrived, at about twice the ordinary speed. I was interested in the voicing which was remote, from any possible contact with me but later a part of my duties was to act as



MR. ERNEST M. SKINNER

Studio portrait of a 10th generation descendant of John Alden, whose first contact with the organ was through the handle of the blower, whose first implement in an organ factory was a broom—and whose most recent contract was signed with the Washington Cathedral

implement in the world of building organs. with the broom, an uninteresting thing to a man, Mr. Skinner hastened through the opening tasks of each day's work, and passed on to more interesting things. Thus the year 1886 was a great one in Skinner history. The subject speaks of it interestingly:

"My first duty was to sweep the shop after which I wound trackers. After a little while I wound them with a hand

a helper to Wm. H. Dolbier, Mr. Ryder's voicer and tuner. I desired to know the theory of setting a temperament but found it was a secret. 'Charlie' Moore, a reed voicer for Samuel Pierce, finally told me to sharp the fourths and flatten the fifths and this is all the instruction I ever had in the art of tuning. I bought a piano hammer and practised on my father's piano by putting it out of tune. I remember my joy the first time I suc-

ceeded in killing the 'wolf.' As time went on and my small experience found opportunity I hunted tuning methods and possibilities to a finish."

In later years Mr. Skinner was destined to spend many months in tuning

ple, easy method. Perhaps it lends itself to an un-orchestral stiffness? Perhaps orchestral richness of ensemble comes much better through the fourth and fifth tuning throughout? At least all Skinner Organ tuners must use the fourth and



THEY UNKNOWINGLY BUILT AN ORGAN-BUILDER

Mr. Edward M. French at the console of his organ in the Baptist Church of Taunton, Mass., especially posed for readers of *THE AMERICAN ORGANIST*. Mr. French is still playing the identical organ that Mr. Skinner "blew"—his first actual contact with the world of the organ, the very same organ our illustration presents

exclusively, and he developed a practise of setting the temperament on every class of register, including mixtures, by ignoring the octave and using fourths and fifths alone; he developed it into a speedy process and one that could be done accurately in spite of its apparent difficulties: many other tuners have been personally instructed in this new method of voicing by Mr. Skinner himself. He gave his broom to other insipient organ builders. Greater implements called loudly for his hand and heart.

The method of tuning has an important bearing on the finished product that bears Mr. Skinner's name. Common practise dictated that the middle octave of the 4' Principal should be chosen for the battle ground in setting the temperament; and that was done by fourths and fifths. All the rest of the Principal was then tuned by octaves, and the rest of the organ by unisons and octaves. A sim-

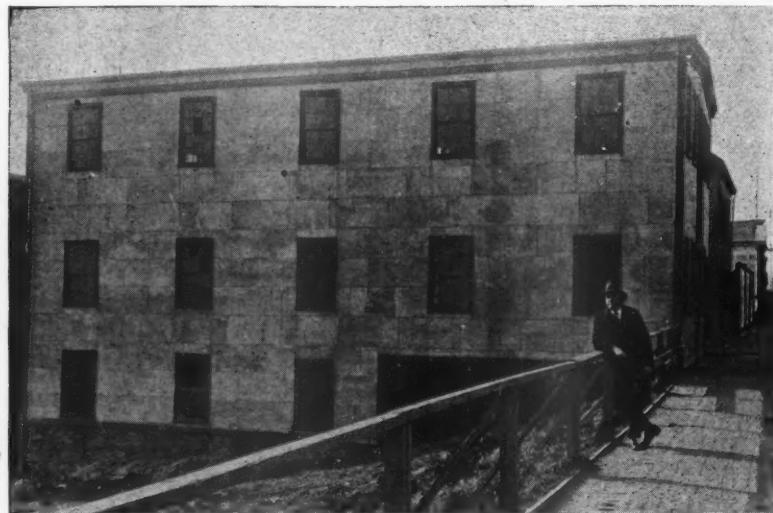
fifth method and discard the octave and unison.

Mr. Skinner's contention is that there is so much difference between the timbre of a Diapason and a Tuba or a Flute or a Vox Humana that it is unsatisfactory to attempt to tune them by unisons against each other, and that the independent tuning of each register by fourths and fifths on itself, with occasional testings by unisons and octaves on itself and on the fundamental 4' Principal, is one of the things that have helped him win the admiration of so many organists who are Skinner advocates. There's an idea for anybody who wants it. Another idea is worth recording: Mr. Skinner prefers the two-octave or three-octave interval to the unison or octave, for the reason that the beats are easier to detect, for obvious reasons.

Now to return to the evolution of a great builder. We are still in the day of

hand work, the day when machinery in organ building was unknown, the day when Mr. Skinner's eight-hours were applied direct to woods and metals without the intervention of machines. The Mutin factory in Paris is still that way. England has gone far in the creation of machinery to build organ parts, and Ameri-

An incidental outside job took him to the residence of Mr. Montgomery Sears, whose organ he tuned and regulated so satisfactorily that his patron decided to send him to Europe for study and observation. About the first thing Mr. Skinner did when he landed in England was to learn that the Maine had been blown up,



THE FIRST SKINNER FACTORY

Which Mr. Skinner acquired when he became an independent organ builder. From this little building came the organs that carried the first Skinner Organ name-plates. The building seemed to grow smaller as the man grew bigger; the latter soon outgrew the former. Photo especially posed by Mr. Skinner for readers of *THE AMERICAN ORGANIST*—another example of the courtesy Mr. Skinner has always shown the organ profession

ca has gone a decade beyond England.

After four years in his first position Mr. Skinner "was fired one morning by a new Irish foreman," and he promptly took employment with Mr. George S. Hutchings of Boston, working in the Hutchings factory as tuner, then going to Mr. Jesse Woodberry, also of Boston, who promised him employment as traveling erector—the idea of ripping the thing apart to see how all of it was made, had much too great an appeal for the growing organ builder. But the Woodberry promise was not made good and the Hutchings factory again employed him as voicer—which the fates kindly changed to the position as draftsman, in which capacity he remained for twelve years. The new Hutchings tubular and electric actions owed their origin and development to Mr. Skinner's ingenuity.

and the second was to enquire where St. George's Hall happened to be located at the moment.

"I asked a newsboy. He pointed it out and said, 'I'm going there Saturday night.' I went Saturday night—admission two cents. Dr. Peace played operatic airs on a big Vox Humana to a crowd that filled the hall. After each number there was clapping and yelling and a spontaneous expression of enthusiasm in full keeping with what we hear in these United States at a ball game. There was no doubt whatever that Dr. Peace played to that crowd just what would please them most and that they thoroughly enjoyed it. I then and there acquired an overwhelming sympathy with the idea of music for the common public as well as for the musician."

The St. George's Hall visit was happily

fortunate, for he met Mr. Henry Willis, Jr. What this led to is best told in Mr. Skinner's words:

"At St. George's Hall I was very fortunate in meeting Henry Willis, Jr., who was most agreeable to me. He sent a man with me to look at one of his organs and

land too he found the action impossible, and the tone bad. of an incident in Belgium we shall let Mr. Skinner tell in his own way:

"Leaving the train at Antwerp to hear the celebrated chimes, I asked directions of various pedestrians but nobody under-



"WITH CARPENTERS AND WOOD-BUTCHERS"

He built the organ for the College of the City of New York, the first organ to come from this new Skinner factory, when his hundred men with the exception of one went on strike—which proves that Mr. Skinner can build a whole organ from nails to tone. The studio and music-roll building occupies the here vacant lot in the foreground. Many organists think the sun rises and sets over this particular group of buildings three hundred sixty-five times each year

permitted me to take measurements of reeds and a tremolo which was fine in effect and noiseless. Afterwards at the dinner table he showed me where I had overlooked much of importance and further instructed me in the fundamental principles of reed voicing which were unknown in America as far as my experience goes.

"I had read of the Willis Tuba on 22" wind in St. George's Hall. When I heard it I was wild with enthusiasm. It was so incredibly fine and superior to anything I had ever heard. I owe everything I know of the trumpet family to Henry Willis, Senior and Junior. I was given the freedom of the St. George's Hall organ and I made the most of it."

Though Mr. Skinner was greatly impressed and benefitted by the Willis reeds, he was not favorably impressed with the action of current British organs, finding it clumsy and antiquated. In Hol-

stood English. I knew then how the poor dago feels in this country who 'no spik Englis.' By and by I heard a man say, 'I played hell with'em,' and it sounded like a benediction. He directed me to the chimes."

Of his meeting with Widor and Vierne, Mr. Skinner shall also tell:

"In Paris I met Widor and Vierne. I had an interpreter, a German who spoke Francaise and English too. I had a letter to Widor given by Mr. Sears. He took me to 'San' Sulpice. There was a service on. Vierne, assistant to Widor, was extemporizing upon a Gregorian theme after it was sung by the choir at the other end of the church. I have never heard anything so lofty in conception before or since. The French organ is wonderful in the French church, always having every acoustical advantage that location can give."

Of French organ-building Mr. Skinner

could not hold a high opinion; the action, console, etc. seemed anything but progressive to the American builder's eyes—and today they are no better than they were then. The Cavaille-Coll factory seems to



MR. ARTHUR HUDSON MARKS

President of the Skinner Organ Company, an organ fan of the self-starter, perpetual-motion type. Mr. Marks' foresight and courage made possible many of the later achievements of the Company he heads

have adopted the past as its model and continues to ignore the present and the future. Magnificent cathedrals give magnificent tone—and when they fail to give it, the imagination of the visitor most frequently supplies it.

Upon returning to America Mr. Skinner resumed his work in the Hutchings factory, and there remained till 1901. Of the history of that period Mr. Skinner says:

"About the year 1901 to my great regret and through no act of Mr. Hutchings or myself, I left my old friend and partner and hung my shingle out on a shack in South Boston. I started with \$4,300.00 capital, part of which came from royalties on a piano accenting device now known as the themodist upon which I

took out a patent in 1900 or thereabout. It was hard sledding. When I look back upon those early years I fail to see how I contrived to build so many large organs on so limited a capital. During this period I built the organs in the Evangelical Lutheran Church, Central Park West and Sixty-Sixth Street, New York City; Grace Church, Plymouth Church, Brooklyn, and others of similar character."

The themodist of which Mr. Skinner speaks is a device applied to mechanical piano players which accents certain notes and makes it possible to bring the melody forward by mechanical means about as well as it can be done by the human player. What a different story might be told had Mr. Skinner invented his themodist after instead of before his association with Mr. Arthur Hudson Marks, patron of the organ building arts and financier of the Skinner factory.

Life is not all sweetness and joy; there is a little of everything in it. Mr. Skinner once said that it would be safer for a man to go out into the streets and pick the first few men he should see, for his business partners, rather than to do as he did when he selected from among his friends two men to be associated with him in the Hutchings factory. These two friends schemed him out entirely—a friendly little trick humanity still plays now and then. On the way out, however, Mr. Skinner incidentally stopped at a place that is known as the Skinner Organ Factory. Where is the Hutchings factory now? Life plays strange tricks. Mr. Horace Marden became a friend of Mr. Skinner when the latter was taken into the Ryder factory, and when the former went to the Hutchings factory he remembered his friend and took him in. John Brennan went to the Ryder factory in the place of Mr. Marden and goes down in history as having been blind enough to discharge the only man who can save him from oblivion in the history of organ building.

A stock company was formed in 1905 with subscriptions from Mr. George Foster Peabody of New York and from business friends in Worcester, Mass. The new organization was the background out of which grew the organs of City College,

St. John Divine, St. Thomas, Columbia, all of New York City, and Trinity Cathedral of Cleveland. The firm built about two hundred instruments in all. The office force at this time consisted of Mr. Ernest M. Skinner, one bookkeeper, one stenographer, and one draftsman.

And then one day he became acquainted with Mr. Arthur Hudson Marks—and the Skinner Organ Company of 677 Fifth Avenue, New York, N. Y., is operated from the finest commercial organ studio in the world. It required the business mind to conceive an appropriate headquarters for the arts of organ building. The Studio has not been an expense; it has paid for itself many times over.

The first Skinner Organ in the world was a two-manual instrument of seven stops, three of them interchangeable, for the Unitarian Church of Ludlow, Vermont. Interchangeable is Mr. Skinner's term for borrowing or duplexing or whatever one may call it. In his own schemes he uses it only to avoid duplication in limited specifications or for an occasional special effect. The largest instrument built by the Skinner Organ Company is that for the Cleveland Auditorium, an organ of five manuals and one hundred sixty stops, only two of which were extensions, and no interchangeables or borrows.

The drawing of a specification is rather a conscientious business with Mr. Skinner. He is perfectly willing to draw specifications for organs to be composed of pipe-work built and voiced by the Skinner factory, but he considers that he does not know enough about the complicated subjects involved to write specifications covering the pipes built and voiced in other factories. In other words the writing of names of stops into a supposedly satisfying organ ensemble is a matter that one of the men who know most about it is least willing to lightly undertake. Yet we roundly condemn a builder and a factory when they, compelled by current practises in the organ world to accept "specifications" drawn by incompetent organists, turn out a product that is unsatisfactory, unscientific, and inartistic.

Most of the Skinner products are joint-

ly designed by the purchaser's organist and Mr. Skinner or Mr. William E. Zeuch of the Skinner Company. There are about five hundred Skinner Organs in the world today, with perhaps fifty more under contract. California contributed \$350,000. in contracts in less than two years. In New York City there are nine Skinner 32' Diapasons.

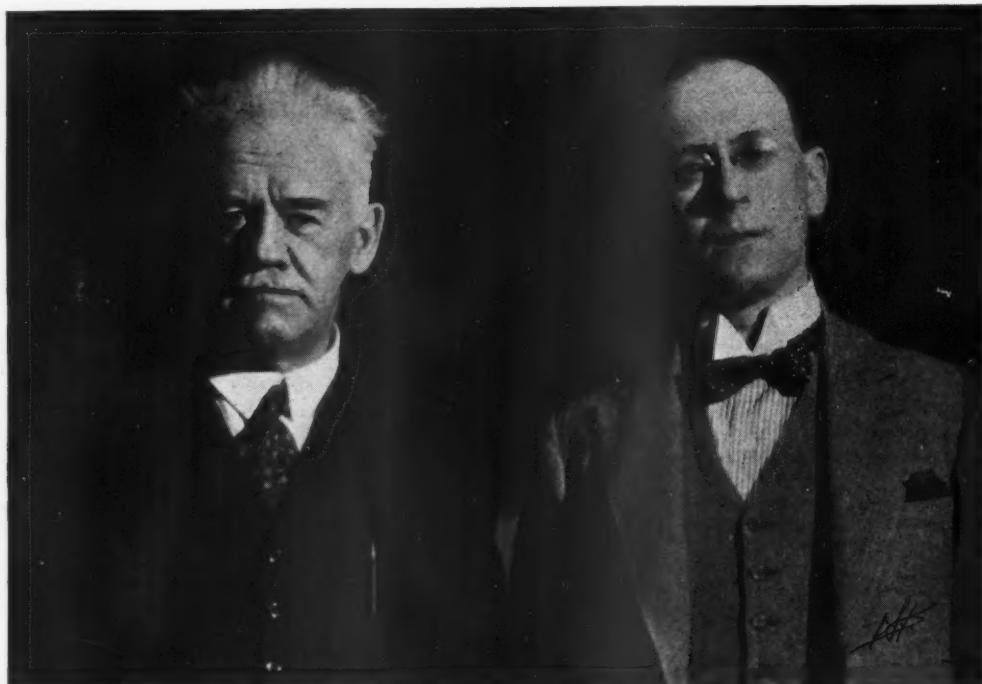
Eighty registers will make a representative Skinner Organ and give the purchaser a sample of about every tone color Mr. Skinner uses. Every pipe in a Skinner Organ is a Skinner-made pipe, including reeds and Harp, though the Chimes are but rarely Skinner-made.

Has Mr. Skinner any favorite organ tones? I believe he has. I tried to discover them. So far as I got, I learned that his favorites were all those lying alphabetically between Aeoline and Vox Humana, with a tolerable preference also for those down to Zartfolute. If we never can see Mr. Skinner seated at the console of the organ in Skinner Studio, hear him fondle the tones, watch him operate the player when at semi-automatic operation, all of which I have done, we never shall understand him. A prima donna must be a delightful thing to fall in love with. I hope he has not tried it since his boyhood days. I know he has fallen in love with something different, and that affection is an intense devotion, though not an enslavement. He is no wild-eyed artist with all feeling and no sense. He is very much a normal business man, sometimes a t.b.m. very much alive. He has merely mastered the organ; the organ hasn't by any means mastered him. Doubt if anything will ever fully master him.

Mr. Skinner's invention and development of the automatic player for Skinner Organs is surprising. When fully automatic it will do everything, not forgetting to first cancel every stop and coupler on the entire organ so that it may paint its own tonal pictures. By a special device its registrational control of every stop of the full organ is unlimited, and more masterful than ever a human player can be. Interpretively it is marvelous; it will reproduce accents, crescendos, ritards, pauses, just as faithfully as the sun rises.

My special visit to the Skinner Studio was pleasantly terminated by the arrival of Mr. Henry Willis, Jr., the present head of the Willis factory in England, and son of the Henry Willis, Jr., men-

well as in America, but Mr. Skinner is dynamic while Mr. Willis is cautious. But the dynamic and the cautious chummed together in excellent fellowship and Mr. Skinner found the long sought



WHAT THEY KNOW ABOUT ORGAN BUILDING

would fill a dozen books. Mr. Skinner has written one short but practical book on the subject, but his friend, Mr. Henry Willis, Jr., the 3d Henry Willis of organ building fame, has yet to write his. Photographed by the Author in the Skinner Studio, New York when Mr. Skinner kindly placed at the amateur photographer's disposal half of the Studio staff for the holding of lights. Mr. Skinner's book deals exclusively with a few chief items necessary to the successfully artistic modern organ

tioned in connection with Mr. Skinner's first visit to England. Here then I had two great builders instead of one. Hobbies were brought up and Mr. Skinner carried out a motion-picture camera with full directions how to operate.

"How fearfully serious you Americans are with your hobbies," commented Mr. Willis.

"Who makes the best organs in Great Britain today?" I asked him.

"Why, that's a queer question to ask me!" That's all I could get out of Mr. Willis. Had I asked such a question of the subject of this sketch, I know full well what answer I should have gotten and with what speed. We know that pride of craftsmanship rages in England just as

opportunity to repay the house of Willis for the many courtesies shown him on English soil.

The "profound impression" made upon Mr. Skinner by the Willis 16' low C Trombone has endured. The first Skinner replica was made in the Hutchings factory immediately upon his return and the many fine reeds in which Mr. Skinner takes such pride are partly a result. There is the Skinner French Horn, the English Horn, the Orchestral Oboe. Of another family is the Erzahler with its curious name. I enquired about the name. Mr. Skinner had the pipes on the voicing machine and was testing their tone. It struck him that his new pipes were "gar-  
rulous with a chatty sort of friendliness."

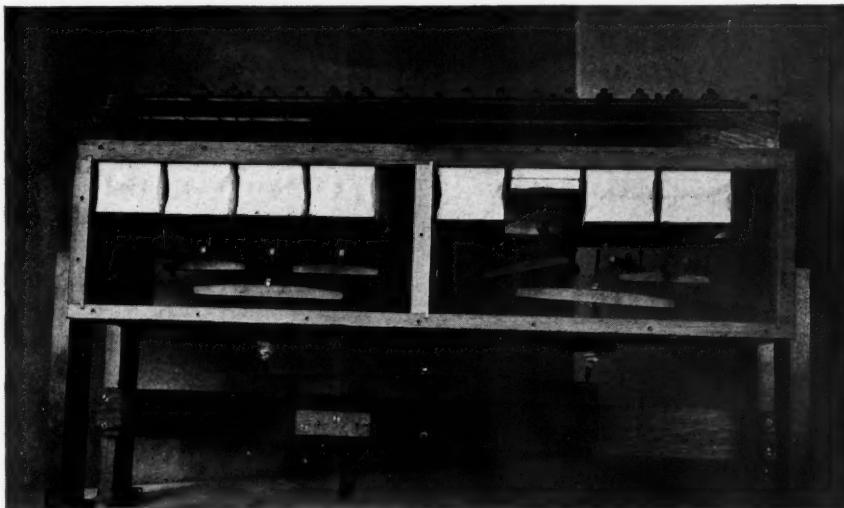
He turned to a German employee—

"Do you know any word that means talkative, garrulous?"

"Erzahler."

Erzahler was short enough to go on a stop-knob, it was euphonious; what more could he ask?

As to the ethics of selling, of competition, or cooperation, in the world of the organ, Mr. Skinner is anything but enthusiastic, nor does he see any remedy. His own psychology sees no barrier whatever to the immediate consummation of the plan of pooled patents, such as



THE SKINNER CRESCENDO MOTOR

One of the great defects of the modern organ is the lack of control of the crescendo shutters when the old direct-connected tracker gives way to the modern mechanical swell-shutter control. Mr. Skinner's 16-point Crescendo Motor has been the admiration of all who have used it. Note the multiplicity of leverages, by which the player has sixteen definite stages of crescendo and diminuendo at his command. The collapse of

each one of the sixteen bellows gives a small but definite motion to the shutters

The theater, thinks Mr. Skinner, is doing its music missionary work more largely through the orchestra than the organ. The theater organ is only beginning to draw the right kind of players, for the attitude of the profession has been a serious influence for ill; instead of fostering and using, we have allowed others to lower and abuse; only a few of our best men and women have had the foresight and the ability, let us not forget the latter, to attack the theater problem. Mr. Skinner's newest and best theater organ is that in the Colony on Broadway, New York, where Mr. John Priest is organist.

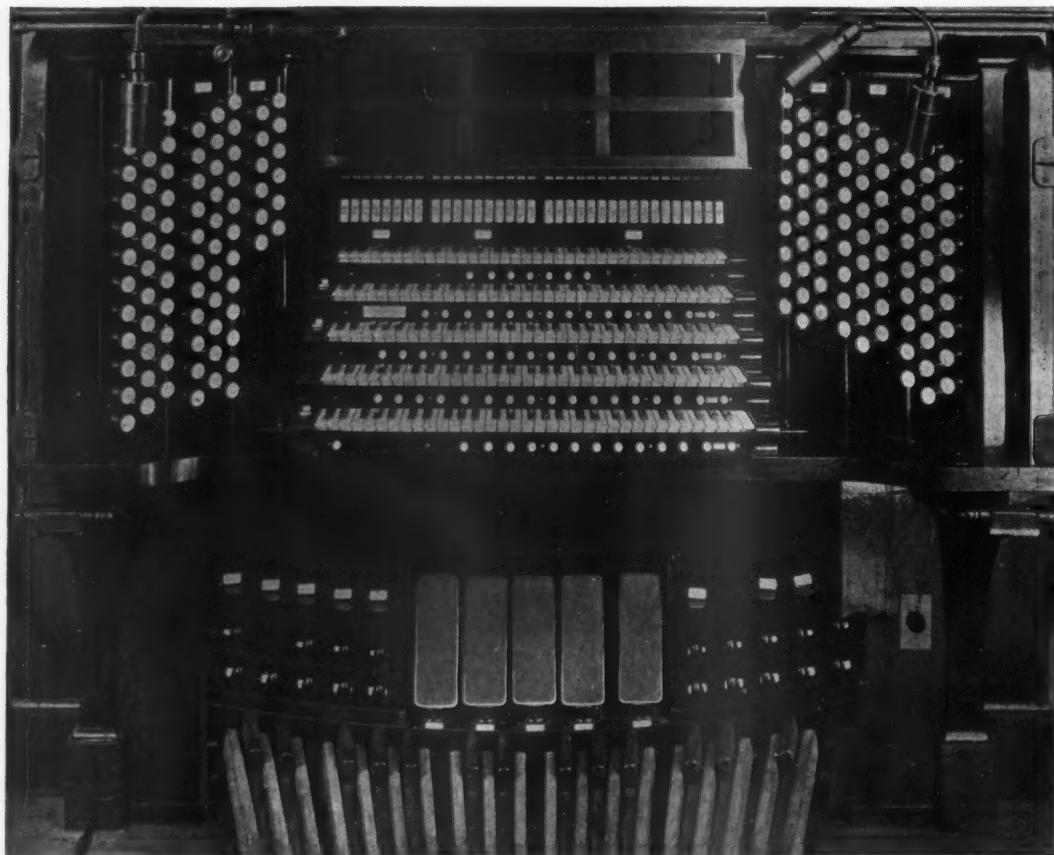
For the high class church organist Mr. Skinner sees a greater demand than supply, meaning not that there are too few organists for the churches, but too few five-thousand-dollar men and women. "Artistic perception of what's good and what's not," is the thing we need most.

brought speedy perfection to the automobile; in fact he sees without protest devices of his own, some patented, some not, in constant use in other factories. His Crescendo Shutter motor, for example, would be of inestimable benefit to the advancement of the art of organ building, were every builder permitted or persuaded to use it. He has invented a special method of moving the shutters open for the first few movements of the engine that eliminates the present handicap of the burst of crescendo at the start, followed by almost no crescendo for the rest of the distance.

When is an organ a failure? When the other fellow builds it. When is a recital all that is bad and little that is good? When the other fellow plays it. We are all more or less like that. Has Mr. Skinner built any poor organs? Who hasn't? I'm not nominating Mr. Ernest M. Skin-

ner for a seat among the immortal saints of heaven. I am merely trying to put on record the aims and achievements of one

possibilities of the organ. The symphonic orchestral colors have always seemed to me to be as necessary to the organ as to



THE WORLD'S LARGEST SKINNER

in the Auditorium, Cleveland, Ohio. Photograph especially taken for readers of *The American Organist*, through the courtesy of Mr. Edwin Arthur Kraft, official concert organist of the Auditorium. Mr. Kraft is frequently heard at this console over the radio

of the world's very great organ builders, largely perhaps because that thing has never yet been satisfactorily done and we the players owe so much to our contemporary American builders. It is they who have made us the supreme organists of the age.

Every great achievement of man is the product not of hands but of the imagination. I want Mr. Skinner to tell how the ever-present Skinner French Horn came into being.

"What I have done in creating the Skinner Organ is due almost wholly to a love of music, plus a mediocre inventive faculty, plus an unbounded belief in the

the orchestra and so under the stimulus of some great orchestral or operatic work I have worked out all the orchestral colors and have included them in the Skinner Organs. When the organ was planned for Williams College, Mr. Salter insisted on a French Horn and so one was written into the specifications. Before that time Richard Strauss' *Salomé* was given by the Manhattan Opera Company and I had heard eight French Horns in unison in the *Salomé* Dance and was from that time on determined that the French Horn should be added to the voices of the organ if I could ever get the opportunity to work it out.

"The opportunity came and after much research the French Horn took its place in the Skinner Organ.

"I had a better French Horn than I really expected for the tone was not only there but the so-called bubble was also present.

"The reception of the orchestral colors by the various organists has been most curious and follows as definite a law as the law of probabilities in an insurance schedule.

"Those who are interested in music for music's sake, the orchestra, opera, piano and any good music have welcomed these voices. The Classicist, the Ritualist and the Purist have fought and disapproved them. One writer says they are neither 'fish, flesh nor fowl,' but we kept on making them and now no organ is considered complete without them."

I believe Mr. Skinner is more of a tonal genius than mechanical, yet I give here a formidable list of his inventions and mechanical ideas which threaten to swamp my belief:

**PNEUMATIC CRESCENDO ENGINE**—that moves the shutters in absolute synchronization with the movement of the foot;

**KEY PNEUMATIC**—invented thirty years ago and still standing the test of time and continued use in modern instruments;

**ELECTRO-MAGNET**—“and mountings which cannot be mal-adjusted and which I believe, taken together with the Key Pneumatic, is the oldest surviving electro-pneumatic action now in active manufacture;”

**ELECTRO-PNEUMATIC CRESCENDO ENGINE**—noiseless and “sympathetic to the most exacting desires of the organist;”

**SLIDERLESS WIND CHEST**—

**REGISTER CRESCENDO**—a mechanism directly connected to the Pedal and “made possible only through the invention of the closed circuit stop action now used the world over;”

**CRESCENDO SHUTTER design**—

**ADJUSTABLE COMBINATION PISTON**—with independent motor for each piston;

**ELECTRO-PNEUMATIC COUPLER SWITCH**—“consisting of a single unit, the motor and switch being one and the same;”

**AUXILIARY MANUAL WIND CHESTS**—for bases of 8' and 16' registers, in lieu of the old method of conveying wind to them through long conductors;

**RESERVOIR SPRINGS**—instead of weights, to maintain even pressure for all conditions;

**AUTOMATIC PLAYER** developments by which each wind-duct is used for a maximum of seven different operations; it will play its own note, or the octave above, or the octave below, or with either of them, and it will draw a stop, or take off all other stops; the roll width thus remains 10 $\frac{1}{8}$ " (otherwise it would be 28");

**RECIPROCATING PNEUMATIC TRANSFORMERS**—“by which wind entering at the top issues at the side at double

the pressure; fully automatic and motionless unless wind is being used; inverting valves will change 100% + pressure to 90%—.

Mr. Skinner also claims to be the first American builder to adopt as a standard the concave-radiating pedal clavier with the thirty-two-note compass. Among the registers especially designed by Mr. Skinner or peculiarly characteristic of his work are the following, as taken from the list furnished by Mr. Skinner himself for this sketch; in each case we give the organ in which the register was first used (all are 8' unless otherwise noted):

**ERZAHLER**—Christ Church, Hartford, Conn.

**ORCHESTRAL OBOE**—Tompkins Avenue Congregational Church, Brooklyn, N. Y.

**ENGLISH HORN (8' and 16')**—City College, New York

**FRENCH HORN**—Williams College

**KLEINE ERZAHLER**—Fourth Presbyterian, Chicago

**GROSS GEDECKT**—Second Congregational, Holyoke, Mass.

**CORNO DI BASSETTO**—Williams College

**TUBA MIRABILIS**—St. John Cathedral, New York

**FRENCH TRUMPET**—St. John Cathedral, New York

**ORCHESTRAL BASSOON (16')**—Skinner Studio, Boston

**GAMBA CELESTE**—St. John Cathedral, New York

**BOMBARDE (32')**—City College, New York

**VIOLONE (32')**—St. John Cathedral, New York

Among other registers of especial interest to Mr. Skinner because of what he has been able to do with them are his Diapason of heavy weight, not excessive scale, narrow mouth, and on heavy wind; Salicional and Voix Celeste; Flauto Dolce and Flute Celeste Celesta and Celesta-Sub; Heckelphone, Barytone Oboe, and Unda Maris.

Mr. Skinner gives liberal credit to the many organists, famous and otherwise, who have contributed to the Skinner Organ by their criticism, suggestion, confidence and praise. Of the new corporate existence of the Skinner Organ, Mr. Skinner humorously says, in reference to his friend and financier, Mr. Arthur Hudson Marks, that “someone else is in charge of the Department of Worries!” And he continues, “If I want to sit up until two o'clock in the morning and talk organ I have Arthur Marks to sit up and talk with me. I thought I was the worst case of organ fan ever, but it looks as though there was another fully as bad, if not worse.”

I have always contended that Mr. Skinner's prestige rests in part upon his

mingling with the members of the organ playing profession; so far as my observation goes, he was the first and remains the most persistent patron of the players among the builders. He personally at-

ally famous organists as organ critic for a year at a salary of five thousand dollars, just to see where and how to improve the product of the factory. Mr. Skinner doesn't have to employ a man or pay the



AN EARLY NEW YORK SKINNER

One of the first installations in New York City was that in Holy Trinity Lutheran where Mr. Henry F. Seibert now plays. Today Mr. Skinner fairly explodes with pride as he recounts for you his notable list of New York City Skinners. And he is as proud of the organists who play Skinner Organs as he is of the organs themselves; it's all one big Skinner Family to him

tends their conventions, and when they ask him to make an address at a meeting anywhere, where two or three are gathered together, he not only makes the promise but makes the speech as well. No doubt there is somewhat of a reaction that follows, and benefits the man and builder; I believe it very largely improves the product too. I believe an organ built after hearing the advice and criticism of the players, will be a better organ. A commercial genius in the organ world told me that he had advised his principal to employ one of the half-dozen nation-

salary; he gets the same thing for nothing. He has had the luck to build organs for men who did care, and most of them have cared enough to criticize as well as praise. If a man is a supreme genius he may get along well enough without criticism; a supreme genius is born once every three centuries. The rest of mankind finds perfection through the only short-cut to success that I know, namely, the short-cut of unbiased criticism of disinterested or positively antagonistic outsiders.

This sketch began with Mr. Ernest M.

Skinner, it should likewise conclude with him. It has tried in between to discern and portray the atmosphere, the essence, the spirit, of the thing Mr. Skinner typifies to so many organists. And it has tried to put on record, for the first time in history, the honest, simple true story of the making of a great artist and organ builder. If it has been successful in conveying to the reader the truth that Mr. Skinner has been successful in the building of organs because he has loved his task so thoroughly, worked with all that was his, even as you and I, and attained thereby and in no other way; if it has told of the man who began with a broom and who today finds his name marking a studio of unprecedented excellence in which is represented the quality of his works, an organ and mechanical player capable of reproducing, perpetuating an Heinrothian art—if it has done these things, it has been faithful to my every wish and has recorded in a measure somewhat fit and just a lasting tribute to a great American, a valiant warrior, a man with two eyes, both of them open to, these many years. I like a man who has hoed a hard row of his own selection, and lived

to see the harvest. He is not a financial genius; I doubt even if he is rich, save in the esteem of the organ world. It takes money to run a modern organ factory, more money than can be raised by the old methods; Mr. Skinner knows that, and he sold his troubles to Mr. Marks and the new Skinner Organ Company, retaining outside of factory control the voicing rooms under his own personal supervision. It was his voicing that made the strongest appeal to him in his youth; it is voicing that retains the appeal now.

Mr. Ernest M. Skinner is a tone-sensitive genius. To have won, and lost, and won again; to hold an ever youthful sense of humor; to keep at three score years an interest as keen as at thirty—this is the man I hope my readers may know the better and the more admire. Mr. Skinner is the first of the builders to realize the value of personal association with the players, and they have rewarded him richly—in esteem and in contracts. They have helped him create better organs, and he in turn has given them better instruments on which to practise their art. Both have profited. And this is co-operation.

# The Science and Art of Tone-Production in Pipes

By GEORGE ASHDOWN AUDSLEY

XI.



AVING, so far, confined our remarks to the apparent operations—simple or compound—of the single or unsupported stream-reed, and its production of sound, in the ordinary forms of the pipe mouth; we have now before us a task infinitely more difficult to essay; namely, to conceive and attempt to define its motions and tone-producing powers, under the influence of induced air-currents. These must be accepted as auxiliary to the stream-reed, and as exerting a considerable influence on the tones it produces. We approach the subject with great diffidence; for all that has been said, or can be said, on the subject is necessarily to a large extent suppositional.

No writer on the subject of tone-production at the mouth of a labial pipe has, so far as one's knowledge extends, alluded to the existence of air-currents induced by, and acting on, the rushing stream-reed. Of all writers, Herman Smith would, naturally, be referred to as having said something pertinent to the subject; but the idea of the existence of such auxiliary currents or air-streams seems never to have entered his mind; for he makes no allusion to them while treating on the subject to which they necessarily belong.

The induced currents of air are instituted at the mouth of the pipe by the upward rush of the stream-reed, under two methods of mouth appointment. The outer current obtaining between the stream-reed and an article placed across and in close proximity to its outer surface; the article assuming different forms, known as the *frein harmonique* and the harmonic-bridge. The former assumes the form of a metal plate, spanning the width of the mouth, and having

its edge directed, at an angle, close to the lower portion of the stream-reed. The harmonic-bridge is a bar of metal or wood, of certain forms, which is held across the mouth and close to the stream-reed by ears of different forms and proportions. In all more important treatments of the mouth, the ears are valuable adjuncts. Regarding them, Hermann Smith remarks:—

“In all the difficulties of an organ, there is none greater or more provocative of trouble than the ailment called unsteadiness. We note the provision of ears. Builders say that ears are added to pipes to steady the tone. They know by experience that ears do favor to this end, and, without investigating why they do so, are content with the practical result. On the theory that I have built up, you will readily perceive that the purpose that they actually serve is to prevent any flank movement of the atmosphere during the vibration of our stream-reed to and fro. Consider a moment. The angle formed by the vertical line of the mouth, and the line of force of the outwardly inclined stream of air presents an opening of weakness, and as these ears are as ridges or outworks thrown up to guard against any premature invasion by the external air, which is thus allowed to pierce through at its proper time, and then only just under the edge of the upper lip.”

Had Smith recognized the existence of the outer induced air-current as a factor in tone-production, he would have realized a still more important office of the ears, which, in some form or other support the harmonic-bridge in correct position. In a metal pipe the ears are attached immediately at the sides of the mouth; the length of the harmonic-bridge supported between them, being, accordingly, exactly that of the width of the mouth, closely confining the induced current to the width of the stream-reed. A metal

plate, practically a *frein harmonique*, is in a certain treatment carried by the confining ears. In wood pipes a greater variety of forms and dispositions of the harmonic-bridge obtains; and applied ears, for the purpose of carrying the harmonic-bridge, are only used in pipes of special tonalities; in others ears are formed by lateral prolongations of the cap.

No theory seems to have been formulated regarding the action of the induced air-current on the vibratory motions of the stream-reed while producing sound; indeed, the question appears to have been studiously eschewed by writers on organ tonal matters, including the most distinguished one—the late Hermann Smith. That its action is a potent one is amply proved by the well known fact that its creation, by the approach of the harmonic-bridge, has proved sufficient to make a stream-reed, previously silent or speaking imperfectly, instantly settle into a firm and beautiful sound, more or less rich in harmonics. It can be safely said, that some of the most remarkable essays in compound tone-production, in both metal and wood pipes, have been due to the skilful formation and application of the harmonic-bridge, and its incident establishment of the active induced exterior air-current. It is a noteworthy and puzzling fact, that not only does the harmonic-bridge lead to the production of an air-current of sufficient power to affect the sound produced by the stream-reed; but that the forms of the side of the bridge presented toward the reed produce different colorations of tone. The great artists in pipe voicing have fully realized this fact. In this direction one has to review the works of such artists as Schulze, Thynne, Pendlebury, Whitely, and notably Haskell—all of whom have established their fame in pipe designing and voicing.

In the accompanying Plate V. are the Front Views and Sections of the lower parts of six pipes; showing representative forms and methods of applying the *frein harmonique* and the harmonic-bridge to the direct and inverted mouths of metal and wood pipes.

In Figures 1 and 2 is shown the simplest form of the *frein harmonique* as ap-

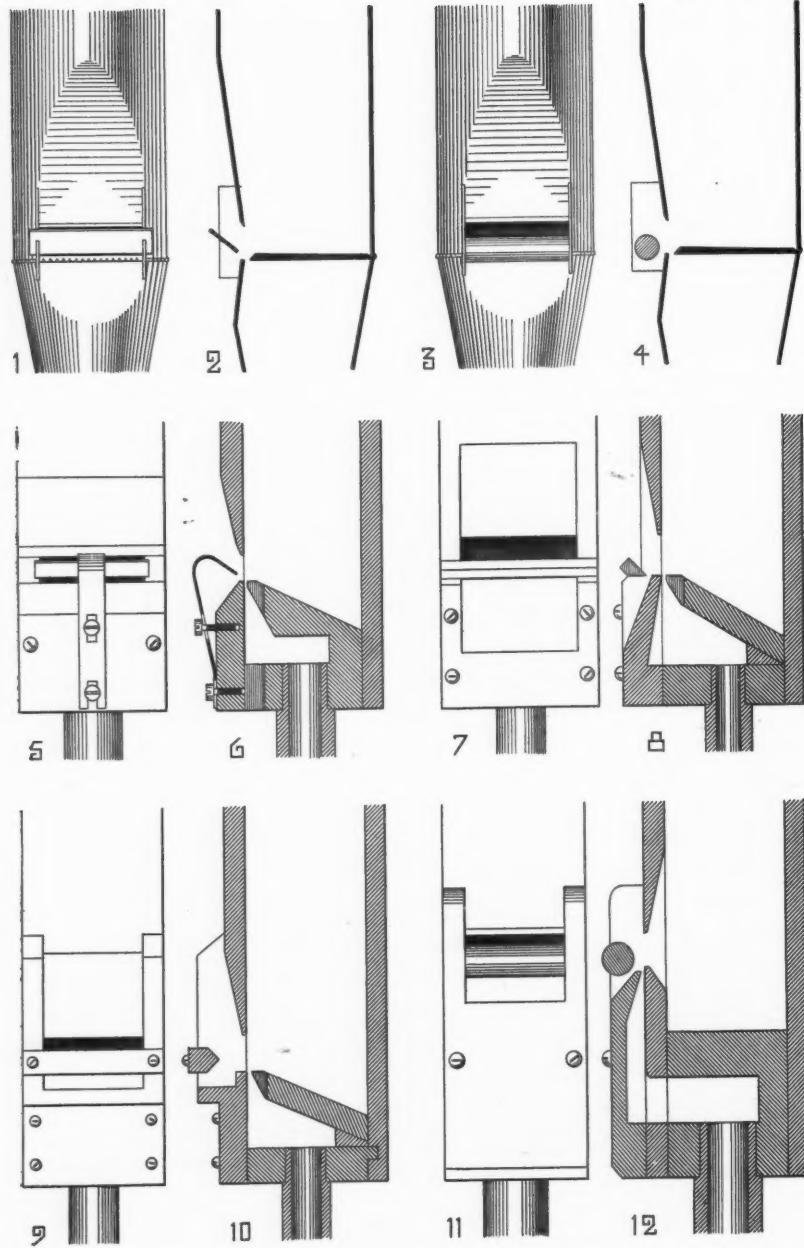
plied to a metal pipe. It consists of a metal plate, inserted, in an inclined position, in saw-cuts made in the supporting ears, its lower edge directed toward the lower part of the mouth, in the manner shown. The induced current passing between its edge and the lower lip of the mouth; and, necessarily, joining the rush of the stream-reed close to its source in the wind-way. In this treatment, the influence of the current is comparatively weak. The *frein harmonique* seems to have been invented by M. Gavioli, and first practically applied by Henri Zimmermann, Pipemaker, of Paris.\*

In Figures 3 and 4 is shown the manner in which the harmonic-bridge is commonly placed, and carried by the ears, in metal pipes. In such pipes, the bridge is usually cylindrical as shown; and is commonly of some hardwood, smoothly finished. The late W. Thynne, in his *VIOLE D'ORCHESTRE* and other String-toned pipes, used semi-cylindrical metal bridges, their rounded surface directed toward the mouth, acting precisely similar to the cylindrical form. Other voicers have used aluminum tubing, which can be procured in graduated sizes. This form of bridge, with its smooth rounded surface toward the stream-reed, is conducive to an even flow and efficient action in the induced current, which is proved by the generation of a rich series of harmonic upper partials in the prime tone of the stream-reed.

In Figures 5 and 6 is shown the manner in which an adjustable *frein harmonique* is applied to the mouth of a quadrangular wood pipe. To readily admit of the application and adjustment of the *frein*, and the free passage of the induced current, the cap is sloped close up to the wind-way. In this treatment, everything in the form of an ear is absent, the upper lip of the mouth being carried across the entire width of the pipe; accordingly, under this uncommon arrangement neither the stream-reed nor its induced air-current is confined laterally. The same absence of confinement obtains in the original Gavioli system as applied to metal pipes. The tone produced by the wood pipe, treated

\*A very beautiful *VIOLA D'AMORE*, on the Gavioli system, was made by Zimmermann for our own Chamber Organ. The *frein* is in all the pipes, made adjustable.

PLATE V.



as shown, is of a pronounced imitative String quality. Owing to the trouble attending the adjustment of the *frien*, and its liability to be displaced; and also from the fact that certain substantial forms of the harmonic-bridge produce better String-tones in both metal and wood pipes, the Gavioli system has been practically abandoned.

In Figures 7 and 8 is shown a treatment of the direct mouth, with a harmonic-bridge of wood which partakes of the character of the *frien harmonique* in the sharp edge, it presents to the air-current. This form exists in a fine String-toned stop, of 16 ft. pitch, by Schulze, in the Pedal Organ of his grand instrument in St. Bartholomew's, Armely. The same form of bridge is to be found in his beautiful Reed-toned ECHO OBOE, 8 FT., in the Echo of the same instrument; where it speaks on wind of 1½ inches. Its tone is plaintive and extremely sweet but not imitative of the voice of the orchestral Oboe. This form of harmonic-bridge concentrates the action of the induced current close to the issue of the stream-reed and leaves its vibrating portion comparatively free. In this treatment, the sides of the direct mouth and of the sloped portion of the cap serve as confining ears.

In Figures 9 and 10 is shown a novel form of harmonic-bridge, associated with a special treatment of the cap, introduced by Schulze in the larger pipes of the SUB BASS, 32 FT., in the Pedal of the Armley Organ. In the treatments previously described, perfect freedom is afforded by the inward bend of the lower lip in the metal pipes, and by the slope in the caps of the wood pipes, for the upward flow of the induced current; but in the treatment now under consideration different conditions obtain. The induced current has to enter between the upper horizontal surface of the beard of the cap, and the under side of the harmonic-bridge and then bend upward along its lower slope, and finally pass across the sharp edge it presents toward the stream-reed; thence becoming free to such action as may be created by the vibrating reed. Boldly projected ears prevent lateral spreading of both the reed and its induced air-current. The tone produced is prompt and

clear, with a slight leaning toward a String quality, which is certainly an advantage in so grave an intonation. The harmonic-bridge is a necessity in all Pedal Organ stops of the VIOLOGNE class. Indeed, it would seem that the only pipes in which it is positively undesirable are those yielding Pure Organ- and Imitative Flute-tones.

In Figures 11 and 12 is shown a treatment in which a cylindrical wooden harmonic bridge is applied to an inverted mouth, and is held in position by ears formed by lateral prolongations of the sloped cap. The position of the bridge, with respect to the slope of the cap and the lower lip of the mouth, favors the creation of a very effective induced current. The treatment is that adopted by Mr. W. E. Haskell in his fine imitative labial SAXOPHONE. In this stop the tones of the reed instrument are most faithfully imitated, which Belioz describes as possessing "most rare and precious qualities. Soft and penetrating in the higher part, full and rich in the lower part, their medium has something profoundly expressive. It is, in short, a quality of tone *sui generis*, presenting vague analogies with the sounds of the Violoncello, of the Clarinet, and Corno Inglese, and invested with a brazen tinge which imparts a quite peculiar accent. . . The quality of tone of the high notes of low Saxophones partakes something of the painful and sorrowful; while that of their bass notes is, on the contrary, of a calm and, so to speak, pontifical grandeur." Surely the exceptional genius of the voicer is evident in the production of such a compound tone in labial pipes. But this is not the only example of Mr. Haskell's remarkable skill; for, in addition to his labial OBOE, he has produced, by similar means, his wonderful wood, labial TUBA MIRABILIS; more refined in intonation than the metal, lingual stop of the same name; while it is equally powerful in voice. The direct mouth is used in this stop.

These three labial stops clearly demonstrate the wonderful powers of the induced air-current on the sound-producing stream-reed, and show the potent agent the harmonic-bridge is in the hands of the accomplished voicer.

When and where the harmonic-bridge was invented and first applied have not been recorded in any published work, so far as we have been able to learn. No indication of its use appears in "L'Art du Facteur d'Orgues," by Dom Bédos (Paris, 1766-78). In the 1903 edition of the "Nouveau Manuel Complet du Facteur d'Orgues," by Hamel and Guédon, there are in Plate 29, indications of a timid application of the metal *frein harmonique* to both metal and wood pipes, somewhat after the manner shown in Figure 1, in the accompanying Plate V. But no indication of the use of the harmonic-bridge appears in any pipe illustrated. This omission is remarkable, for several years anterior to the latter date the fully developed *frein harmonique* was used in France, and the harmonic-bridge was in common use in Germany and England. Who the inventor of the harmonic-bridge was has not been recorded but it seems certain that Edmund Schulze was the first to develop its representative forms and its application to wood pipes, specially in the production of imitative String-tone; and in which direction he was ably followed, if not surpassed by William Thynne.

So far our remarks have been confined to matters relating to the *outer* induced current, created by the frictional suction of the upward rush of the stream-reed on the air, confined, to some extent, between it and the edge of the *frein harmonique*, or the more substantial and efficient harmonic-bridge. We have briefly alluded to the tonal effects produced by the induced air-currents; but have not ventured to be dogmatic in attempting to explain their wonderful operations in tone-production. One knows the results obtained, and the certain means of securing them in pipes of different construction; beyond that one's knowledge ends, and will end until powers are given one to visualize the movements of the air.

We have now to briefly touch upon what may, for the sake of distinction, be designated the *inner* induced air-current; seeing that it is created by the frictional rush of the stream-reed on its inner side, toward the air-column within the pipe. This current requires for its induction

special formations and arrangements of parts adjoining the lower lip of the pipe; widely different from those which favor the generation of the outer induced current. The late Mr. Vincent Willis, of London, the accomplished organ-builder and inventor, seems to have been the first to conceive the desirability of introducing this inner induced current; and to have devised the means for its generation. In pipes constructed by him having this inner air-current, very pure and beautiful tones are produced.

In the accompanying illustration, Figure XI., are given Sections showing two different methods of construction adopted by Willis. In Section A is shown the method—full size and accurate in every respect—followed in a sharp C pipe in our possession, made by him. It will be observed, on examining the Section, that the construction shown differs widely from that of every pipe previously illustrated and described. In the first place, it will be observed that the movable cap C, is formed of two layers; the inner one furnishing the lower lip of the mouth; and between which and the cap, proper, is the primary wind-way through which the pipe-wind passes, from the wind-chest through the pipe-foot, the throat D, and the hollow in the cap, as indicated by arrows, to form the stream-reed in the usual manner. Between the lower lip—formed by the thinned portion of the inner layer of the cap—and what may be considered the languid E, of the pipe, is formed the secondary wind-way, through which the induced air-current passes to the inner surface of the stream-reed. The air for this current is drawn through the orifice F, in the back-board of the pipe, as indicated by the horizontal arrow; and thence through the secondary wind-way by the suction instituted by the rushing stream-reed. The edge of the languid, in this treatment, serves as a harmonic-bridge in the interior of the pipe. The compound vibrations of the stream-reed and its induced current can only be imagined by the tonal effects produced. The actual pipe yields a clear imitative Flute-tone, which changes to a lower and somewhat indeterminate and dull tone when the

opening in the back of the pipes is covered; clearly indicating the potent action of the induced current on the stream-reed while producing sound.

In Section B is shown a method of construction in which the inverted mouth

the induced current. The width of this wind-way is regulated by the adjusting screw J. The drawing of the air from the air-column in the pipe, and its return, in necessarily equal volume, into that column, on the inner side of the stream-reed,

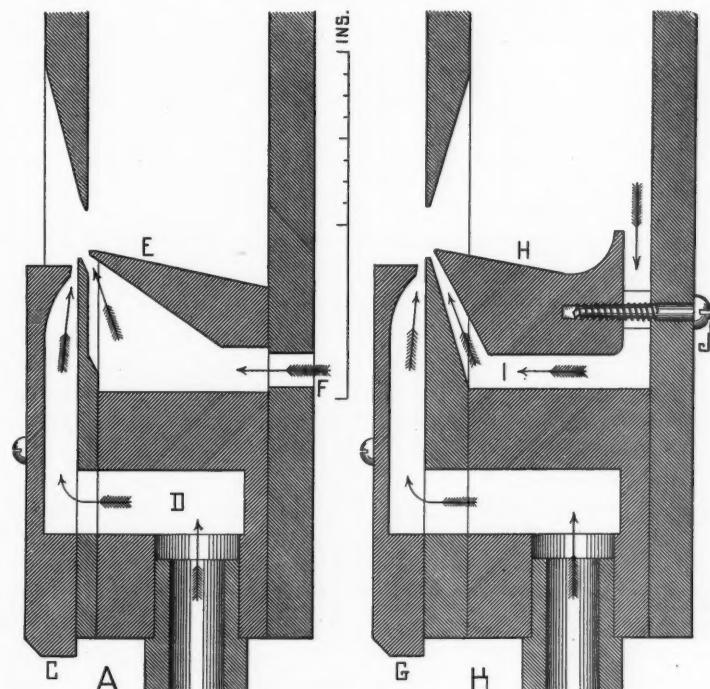


FIGURE XI.

is adopted. In this formation it will be observed that the movable cap G is of the shape usual in wood pipes, and similar to that, at C, in Section A; and that the lower lip is similar to that commonly found in inverted mouths. Between the lip and the edge of the cap is the primary wind-way, through which the pipe-wind passes to form the stream-reed, as indicated by the arrows. The essential difference which obtains in this second method of construction, lies in the source from which the air is drawn to form the inner induced current. The languid block H is so supported in the pipe as to allow air from the column within the body of the pipe to pass around it in the channel I, in the direction indicated by the arrows; and so form the secondary wind-way for

and thereby affecting its quality of tone, constitute a problem in Acoustics apparently defying solution. Similar conditions exist in no other form of wood labial pipe in actual use in the organ.

Mr. Willis applied treatments similar in principle, to metal pipes; in which, above inclined languids, he adjusted thin metal plates, at different inclinations, forming air-channels between them for the passage of air, either from the exterior or interior of the pipes, to supply the induced currents. It is unnecessary, however, to enlarge on these metal pipes, for their formation does not affect tone-production or coloration of sufficient importance to repay the trouble and expense of their construction and exacting adjustment.

# The Hymn

By ROWLAND W. DUNHAM



O PART of an organist's duty is more important than the proper treatment of the hymn. It is not our purpose to consider in detail the subject of hymn playing or to attempt any but a cursory glance at the history and development of the form. That the matter has become one of importance is evidenced by the formation of the new Hymn Society. All church musicians will be well repaid by a more careful study of this often neglected detail of their work.

According to Grove, "The first hymn mentioned in the annals of Christianity is that sung by our Lord and His Apostles after the institution of the Holy Eucharist." This was probably a Psalm. While originally any song of praise was thus termed, the classification became restricted to sacred poems. In the fourth century hymns had assumed a position of considerable importance. The subject of the Plainsong hymn we shall pass over, mentioning only the remarkable Hymnal of Palestrina, the supreme monument in the Latin Hymnary.

The modern type finds its fountain head in the chorale of the Lutheran Reformation. Here we find a restoration of the element of congregational singing as a part of the Liturgy. The use of the vernacular and true democracy in the central position of the chorale were important elements in this development. The glories of choral literature are more or less familiar to all organists. An increasing use of these magnificent hymns in all churches may be viewed with satisfaction.

Our principle interest today lies in the Anglican type of hymn used generally in Protestant Churches. For some reason the German chorale did not bear transplanting across the Channel. Except for

metrical versions of Psalms true hymns were non-existent in England until the end of the seventeenth century.

With the new century, however, the situation began to change. Beginning with the "Select Psalms and Hymns" for St. James, Westminster, 1697, a flood of sacred verse and song poured out, many of which are to be found in use today. Similarity in style with the old Psalm tunes was to be expected. In the various collections of this period, we find the recovery of some of the tunes of earlier date, such as Tallis' "Canon" and Gibbons' "Angels." The famous "Lyra Davidica" (1708) marked an attempt to introduce floridity, with unfortunate effect upon the standards. The best-known tune in this collection is "Worgan" ("Jesus Christ is risen today"). For a more frivolous example we would refer to "Langdon" given on page 456 in the second volume of Grove (1916).

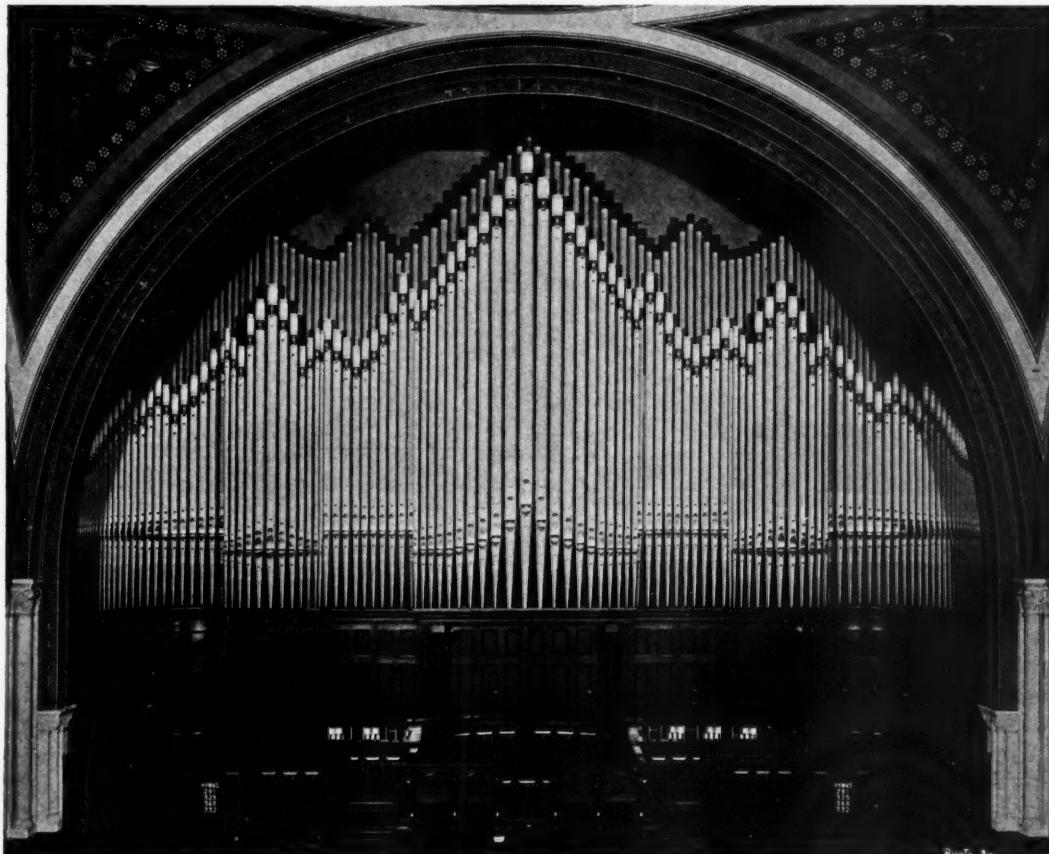
The appearance of "Hymns Ancient and Modern" in 1861 marked a new era and established a standard which has prevailed in Great Britain up to the present time. In this collection we find a predominance of the Victorian style against which there is the growing reaction.

Recently the outspoken antagonism has asserted itself more decidedly. Considerable protest is to be found in the Report of the Archbishops' Committee (May 1922). A brief glance at some of the statements in the section on hymns may be enlightening.

The principles governing choice of hymns are stated: "First of all a hymn-tune must be worthy of being offered in worship to Almighty God. This principle, of course, commands universal recognition, but many who are foremost in admitting its force are far from foremost in applying it firmly in detail. . . . The concrete application . . . —Am I choosing this tune because it is worthy of

a place in divine worship, or because people like to sing it?—will often clear the mind." It is "not merely a question of musical worthiness. . . . Even if (stretching a point) the musical worth . . .

the emotional quality is appropriate to its plan and occasion; the harmonized parts (especially the bass) should be interesting and distinctive; the melody should be well drawn . . . so that it



THIS IS HALF THE BATTLE

A good big organ is half the organist's battle for congregational participation in hymn-singing. Masses of humanity move only fortissimo; pianissimo effects in hymn-singing, as in foot-ball cheer-leading, find no response in the mass heart. It demands assertive leadership, big, noble tone, and a superabundance of it to induce the average congregation to make hymn-singing worth the time it takes. The impressive, if simple, organ ease of the Hall Organ in Epworth Methodist Church, Norfolk, Va., bespeaks that essential leadership

. . . be conceded, what we are really groping after is ultimately a matter of religious psychology." Here follows a discussion of the matter of the sort of an impression tunes may make, criticizing severely the "soft feeble hymns and tunes" which give a false impression of true religion, dwelling on the "jingling and cheap tunes" that cheapen religion, and in general defending the stand the committee has taken.

The detailed analysis of the elements that go to make up a good tune are interesting. "A good hymn-tune is one of which

sounds clear, decided and convincing when sung without the harmonies. Its rhythm must fit closely to the words, but must be neither trivial nor obtrusive, nor dull. The general pattern may be very simple; but it must be definite."

The committee illustrates the above points with several concrete instances. We quote a part of these paragraphs. "It is in the matter of rhythm that the hymn-tune writers of the nineteenth century have most conspicuously failed; their prim and regular jog-trot compares ill with such a perfect specimen as the

Genevan Psalm 42 . . . or with the original form of many tunes of that style which Victorian taste transformed into rhythmical monotony."

The popular "Sarum" ("For all the saints") of Barnby is compared unfavorably with the newer settings by Stanford and by Vaughan-Williams. Other comparisons are made such as that of "St. Clement" (by Scholefield), "with its hurdy-gurdy rhythm," or "St. Bees" (Dykes) in its tawdriness, to the beautiful simplicity of Gibbons' "Canterbury." In regard to part-writing, look at the monotony of the alto part of "St Oswald" which has D repeated 20 times out of 30 notes, as contrasted with the inner parts of the "Passion Chorale." The conclusion is that "the easiest place in which to start an 'index expurgatorius' is the hymn-book."

Members of the committee include such leading musicians as Dr. Bairstow, Sir Walford-Davies, Harvey Grace, S. H. Nicholson, and Dr. Ley.

In America there has been a gradual approach to conformation to English standards. The old psalm-tunes have nearly disappeared, only a few by Lowell Mason, Holden, Oliver and one or two others remaining. In denominational churches we find newer official hymnals, almost invariably edited by professional musicians who are possessed of some musical judgment and taste. The day of the "Gospel Hymn" is, happily, about over. The New Hymnal of the Protestant Episcopal Church marked an advance, in spite of the numerous criticisms. Some of these may be justified because of concessions which admitted tunes by Mason and such poor stuff as Bradbury's "Aughton" ("He leadeth me").

Turning to the methods of singing hymns, we may again consult the English report. "Differences in style need to be studied; not only is a plainsong tune entirely different in character from a measured tune, but the older psalm tune . . . lies nearer to the plainchant than to the later church tune. In execution the utmost freedom is needed for the plain-song tune: relatively strict time is necessary but this should not have the strictness of the modern tune."

The junctions of the lines require attention. The German chorale favors a pause at the end of most of the lines, even when not printed. Less disconnecting are the long gathering notes of the church tunes; these have been too much eliminated in recent years. Some metres presuppose a little merciful liberty at the end of certain lines, else the singing becomes too light and too little sustained, or too breathless. Strict time is demanded only in the part-song type of tune. This is the most common type, the one open to the greatest criticism on the grounds of sentimentalism or cheapness. "Liberties are necessary . . . but may degenerate into dragging. This vice is best counteracted not by rigidity but by vitality of rhythm."

The question of pace is similar. A massive psalm tune can be sung just as slowly as it is possible without gap from each note to the next. "Light tunes need to move fast." The conditions that govern pace are the acoustics of the building, the occasion, and the size of the room.

"Expression . . . is restricted to broad and general effects; rapid changes are impossible. A wider range of tone can be attained if the congregation is taught really to sing softly and not stop singing . . . when a p or pp is needed. There is splendid room for long broad sweeps of crescendo or diminuendo."

The accompaniment of hymns is an art in itself, especially when the singing is in unison. Variety of tone color, phrasing and touch are recommended as the more suitable possibilities rather than too many varied harmonies.

A report of a similar American committee contains a fine section on hymns. This report may be obtained from the H. W. Gray Co. It encourages the use of the older tunes of the church—those of the 16th and 17th centuries—over the popular Victorian creations. The processional group should be restricted for that purpose. The wisdom of the Lutheran Church in using but comparatively few, but well chosen, tunes is cited.

In playing hymns one of the details that requires consideration is that of doubling notes. Hymns may well be played as printed—the bass part not transposed down an octave in spots, thus

producing the muddy 32-foot pedal effect. Occasionally some filling in of chords may not only be appropriate but desirable. A knowledge and the application of the rules of harmony are indispensable to do this successfully. Indiscriminate doubling is distressing. The leading tone, for ex-

are the most suitable material for use in the church school. In looking over many of the special hymnals for this purpose, one can divide the assortment into two groups—the standard hymns that are in most of the "adult" books, and cheap combinations of tune and text that are the



THIS IS THE OTHER HALF

A good chorus choir singing hymns in unison is even more effective than a fine big organ. St. Olaf Choir from the Lutheran St. Olaf College, Northfield, Minn., under the direction of Mr. F. Melius Christiansen, has not only done well in its own Sunday duties but has toured the country in exhibitions of true church music. Wouldn't a body of singers like this, rouse your congregation to hymn-singing?

ample, is seldom doubled and never when it is in the bass. In the first inversion of triads, in major chords the third (being in the bass) is better usually not doubled. The third of any chord must not appear too low down in the harmony. This is a similar point to that of using 16-foot manual tone when the third of the chord is low, a feature of the playing of Mr. Lynnwood Farnam.

In varying the style in hymn playing the advice of the British report is sound. Extraneous material should be introduced rarely, and only by the skilled organist. The function of the church organist is to encourage congregational participation in an enthusiastic but dignified manner. Chromatic harmonies, fancy registration and all misuse of the instrument are to be deprecated.

Hymns for children have been largely exploited of late. In only the very early years does the child need a "special" type of tune. The finest of our church hymns

"special" property of the younger generation. They are an insult to the developing tastes of the children who are urged to sing them as vociferously as possible. Usually the only value that may be placed upon the products of these experts is found in the list price. We do not want the children to be taught to sing on Sundays in the style they quickly acquire when singing about bananas during the week.

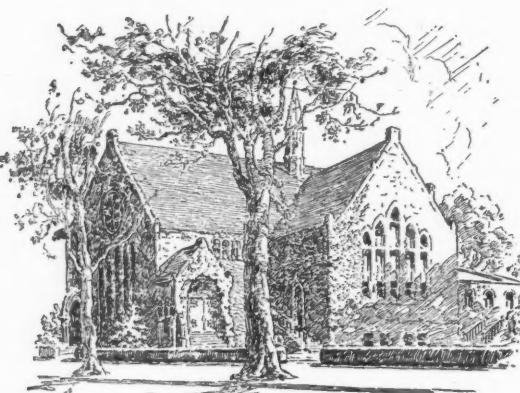
For the little tots there is a need for good poems set to music that they can manage. Most of us recall with a shudder the "baby" songs we learned. There are decent texts and it is possible to give them simple melodies that are good. The intervals should be the easy ones of the second, third, and perhaps the fifth. One note to each word or syllable should be the rule. Here is a field for a composer who understands the limitations of small folks and can write tunes that are worthwhile.

We cannot bring our article to a conclusion without calling attention to a fact which is often overlooked. There are many of our so-called hymns which should never appear as such. By this is meant the structure of the poem. No poem should ever receive a setting in the strophe form (the same music for each stanza) which does not conform absolutely in metre throughout. Beautiful as many of them may be, and in spite of the place they have in the lives of men, a hymn setting to poems like "Jesus the very thought of thee" is unfortunate. A glance at the hymn mentioned will remind the reader of the faults therein.

Our responsibility to our people in the matter of hymns is indeed a real one. It does pay to study them seriously and endeavor to do them full justice. Yet the average glance over the selection for the coming service is a superficial one, merely assuring the player that he is somewhat familiar with the tune. The effect easily obtained from an ordinary congregation

in a hymn like "Rock of Ages," for example, is quite worth the very small amount of thought necessary. Only very simple and broad lines are required. By beginning the last stanza pp (but not too much so lest the people stop singing) and developing a climax to full organ at the close, a legitimate and truly inspiring effect is sure to result.

The hymn is one of the most vital means to worship. It is a debatable question whether or not they are sung with the sincerity and devotion that maintained some years ago. Is it possible that fine paid choirs and the attitude of organists have had an effect upon the situation? Or is it, perhaps, that we are less religious? At any rate the profession might easily do more than they realize both for the art and for religion—which is vastly more important—by making a serious effort to restore the hymn once more to its former place in the hearts of the people.





## Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

more abuse than any other. But the world is all too full of prematurely aged men whose youthful vitality has appeared to thrive under a 52-week year of hard work.

Complete let-down until the hour of resumption is the other extreme. With this comes a loss of technical facility, a slowness of the mental faculties and a weakening of morale which gradually insures eventually a drab mediocrity. The fall brings a frantic striving to get back into the harness or else a disposition to "get by" with as little effort as possible.

A sane summer program might be made as follows: First, a complete rest from all musical activities for a period depending upon the individual. Then a slowly progressive resuming of practise and other work should start. The technical element might well be light with much of the time spent in examining new music and reviving neglected compositions. Abstract musical thinking such as harmony, counterpoint (it's usually dry weather anyway) and fugue with a

bit of composition will help tone up the mind. Then there is the reading which musicians often avoid. This should consist of some consideration of a serious subject such as psychology, history or religion (how many of us really know much about religion?); several book on our own subject like Rolland's "Handel" or John E. West's "Cathedral Organists"; possibly a little French or German, and a few novels—trash if you like. Finally, do not deny the body its recreation and exercise. With golf, tennis and the innumerable means of attaining bodily vigor, the physical needs may receive the attention they seldom get in the rush of the season's activities.

With this sort of a summer we guarantee an approach to the post-Labor Day months that will find the organist refreshed and yet prepared for a better piece of work than he has ever before done.

—ROWLAND W. DUNHAM

## The Calendar

JUNE 7TH—TRINITY SUNDAY  
"GLORY TO THE TRINITY"—Rachmaninoff. Full, a capella chorus with some division of parts, and of medium difficulty. 6pp. Gray.

"IN HUMBLE FAITH"—Garrett. Standard Anglican anthem, melodious and rather easy. Short treble solo (or semi-chorus) 6 pp.

## Editorially

**S**UMMER months ahead present to the busy organist a problem worthy of consideration. If one is inclined to laziness—and few of us are not touched with a tiny streak of this ailment when the days became warmer—these weeks afford opportunity for a period of utter somnolence. The ambitious, on the other hand, may see in them a plunge into an orgy of practise and study. How may we make the most profitable use of our vacation?

A heavy season involves nerve deterioration of appreciable proportions. Especially is this true when there have been particular difficulties to surmount, strenuous practise or a full teaching schedule. To maintain the tension is wrong. The young man may find no reason for a rest or a change. The human body is a wonderful machine and will withstand

"HAIL, GLADDENING LIGHT"—Martin. Especially suited for boys' voices. Not extremely difficult, and attractive to the listener. Middle section for solo voices. 13 pp. Novello.

"CHERUBIM SONG IN G"—Tchaikowsky. Edited by Wallace Goodrich for four voices. No extreme notes. Medium difficulty. No solos. 5 pp. Bos. Mus. Co.

## JUNE 14TH

"SEE WHAT LOVE"—Mendelssohn. The familiar chorus from St. Paul. One of the easier numbers from this work. Quiet throughout. 4 pp.

"O BRIGHTNESS"—Mark Andrews. The Clemson prize winner for 1910. A fine chorus anthem of moderate difficulty, and great usefulness. 6 pp. Gray.

"CHERUBIM SONG"—Rachmaninoff. One of the Norden adaptations of a singularly beautiful excerpt from the Russian Liturgy. Splendid climax. A capella, but not unduly difficult. 8 pp. Bos. Mus. Co.

"THE LORD IS MY SHEPHERD"—H. Alex. Matthews. A duet for soprano and tenor. Especially well constructed and worth an occasional performance. Schirmer.

## JUNE 21ST

"CHERUBIC HYMN"—Gretchaninoff. Unaccompanied Russian liturgical music adapted by Canon Douglas. This number needs at least one very low bass. Very fine. 6 pp. Gray.

"THE LORD REIGNETH"—Sowerby. Quite difficult but of exceptional merit. Division of parts, no solos, some very high notes for soprano. 16 pp. Bos. Mus.

"BUT THE LORD"—Mendelssohn. The well-known contralto solo from St. Paul.

"MORNING HYMN"—Geo. Henschel. An unaccompanied chorus of medium difficulty, with a good climax at the very close. 2 pp. Bos. Mus.

## JUNE 28TH

"REMEMBER NOW THY CREATOR"—T. Carl Whitmer. Anthem for alto solo and chorus of large proportions. There are, however, no great difficulties for the singers. Unusual and interesting. 18 pp. Willis.

"GUIDE ME O THOU GREAT JEHOVAH"—West. A well-constructed full anthem of moderate difficulty. No solos. 12 pp. Ditson.

"WE PRAY THEE, GRACIOUS LORD"—Philip James. An unaccompanied motet of great merit. Not easy to sing. 4 pp. Schirmer.

"COME UNTO ME"—Handel. The melodious soprano aria from "The Messiah."

N.B.: During the next two months the calendar will consist of a short list of easy anthems and solos which may be suitable for the summer season. R.W.D.

## ORGAN MUSIC

*Suggested by R.W.D.*

Bach—Tocc., Adagio and Fugue in C.  
Hollins—Spring Song  
Bossi—Scherzo in Gm  
Barnes—Petite Suite  
Yon—Primitive Organ  
West—Sketch in Cm.  
Wesley—Larghetto  
Vierne—Scherzetto  
Sowerby—Madrigal  
Reiff—Suite  
Matthews (H. Alex.)—To Spring  
Karg-Elert—Sonatina

## OTHER SUGGESTIONS

*By T.A.O. Staff*

THE following works are taken from former review pages of THE AMERICAN ORGANIST; for reference purposes the Volume, month, and page are given in each case. As a reminder, for choirmasters in the denominational churches who find it desirable to maintain a regard for the world in which we live, we briefly mention the June events that perhaps may assist in making programs. Stainer was born June 6th, 1840, and Schumann on the 8th in 1810; Shelly also on the 8th in 1858. The 14th, Sunday, is also Flag Day—the Stars and Stripes were adopted on that day in 1777. The 21st is the first day of Summer and the longest of the year; on that day in 1908 Rimsky-Korsakov died. Oley Speaks was born June 28th, 1876. Thus we have some events a live church dare not ignore. In most cases the choirmaster will have at hand sufficient works to fit the day; our suggestions will therefore be largely general.

"Thou Wilt Keep Him," Speaks (Schirmer, 1-5-290)  
"The Earth is the Lord's," Lob (Ditson, 3-10-361)  
"The Comforter Came," Nevin (Ditson, 4-4-20)  
"Thou Art the Way," Scott (Ditson, 4-3-90)  
"O Praise God," Wareing (Schmidt, 1-12-630)  
Davis—Trailing Arbutus (Fischer, 3-10-378)  
Burdett—Prelude Heroique (Schirmer, 2-4-166)  
Dickinson—Berceuse (Summy, 1-4-208)  
Held—Prayer for Peace (Gray, 1-10-539)  
Macfarlane—America the Beautiful (1-5-262)  
Yon—American Fantasy (Fischer, 3-2-53)

## Service Programs

*Selected by R.W.D.*

LYNNWOOD FARNAM  
HOLY COMMUNION, NEW YORK  
Yon—Prelude on "Adeste Fideles"  
Karg-Elert—Adeste Fideles from

## "Cathedral Windows"

Bach—In Dulci Jubilo  
d'Aquin—Noel with Var.  
Bach—Tocc. and Fugue in F  
Clerambault—Prelude in Dm  
Vierne—Prelude in D  
Vierne—Finale from V Symph (new)  
Schumann—Canon in Bm  
Karg-Elert—The Reed-grown Waters  
Widor—Variations from Gothique Sy.  
"The Three Kings"—Candlyn  
"Christmas Bells"—Forsyth  
"Before the Heavens"—Parker  
"Psalm 150"—Stanford  
"Achieved is"—Haydn  
"Blessed be the God"—Wesley

## ERNEST MITCHELL

## GRACE CHURCH, NEW YORK

Karg-Elert—What God Does  
Dubois—Fiat Lux  
Baumgartner—Idyll  
Maequaire—Finale  
Widor—Prelude III Sy.  
Bossi—Chorlae

## Marche Heroique

Ques—Andante Religioso  
Bach—Adagio  
Dupre—Tocc. on Ave Maris  
"The Heavens are Telling"—Haydn  
"Great is Jehovah"—Schubert  
"He, watching"—Mendelssohn  
"Lo, star-led Chiefs"—Crotch  
"Lonely Appear"—Gounod  
"Land of our Hearts"—Chadwick

## EDGAR PRIEST

## WASHINGTON CATH. WASHINGTON, D. C.

"There were Shepherds"—Foster  
"Hymn of the Angels"—West  
"Unto the Upright"—Jenkins  
"Fierce was the Wild Billow"—Noble  
"Lead me, Lord"—Wesley  
"The Eternal God"—West  
"O Wisdom"—Noble  
"The Great Day"—Martin  
"Now once again"—Fletcher

## Other Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded choirmasters who observe the following requests:

1. Write your own program lists and follow the exact style adopted for these columns.

2. Confine your written list most largely to anthems you recommend to your colleagues.

3. Specify when solos or duets etc. are included.

4. Mark with \* any anthems you consider especially practical for the average choirmaster in the average church.

5. Mail your lists once a month, or once every second month, to reach this office on or before the 20th of the month; include your printed calendars with your written list.

## THE CHURCH

J. WARREN ANDREWS  
 "O come everyone"—Mendelssohn  
 Soprano and Contralto:  
 "God shall wipe away"—Roma  
 Bach—Prelude and Fugue Em  
 Williams—Melody D  
 CHARLES E. CLEMENS  
 "O Saviour of World"—Mathews  
 "Like as a father"—Candlyn  
 "Elijah Excerpt"—Mendelssohn  
 "Olivet to Calvary Excerpt"—Mauder  
 "Grieve not"—Noble  
 "Peace perfect Peace"—Galbraith  
 WILLIAM RIPLEY DORR  
 Musical  
 Violin and Piano:  
 Wieniawski—Romance  
 Violin, Piano, Organ:  
 Saint-Saens—Deluge Prelude  
 "Save us O Lord"—Bairstow  
 Violin, Piano, and Organ:  
 Beethoven—Moonlight Sonata  
 Soprano:  
 "O Divine Redeemer"—Gounod  
 "Jesu Friend of Sinners"—Grieg  
 Contralto:  
 "O Rest in the Lord"—Mendelssohn  
 Violin, Piano, and Organ:  
 Svendsen—Romance  
 Tenor: "Father of Mercies"—Kahn  
 "Ho Everyone"—Martin  
 Merkel—March E-f  
 MISS DORA DUCK  
 Arkhangelsky—Day of Judgment  
 Gretchaninoff—Cherubim Hymn  
 Lutkin—Earth is full  
 Noble—Benedictus  
 Noble—Souls of Righteous  
 ROWLAND W. DUNHAM  
 "O Wisdom"—Noble  
 "Whoso dwelleth"—Martin  
 "Blessed art Thou"—Dunham  
 "Come Holy Ghost"—Palestrina  
 FREDERICK T. EGNER  
 "Angel Spirits"—Tchaikowski  
 "Holy Blessed Trinity"—Tchaikowski  
 "Yea though I walk"—Sullivan  
 "Rock of Ages"—Buck  
 "Come let us join"—Churchill  
 "Evening and morning"—Oakley  
 MRS. KATE ELIZABETH FOX  
 "Far from the world"—Parker  
 "Hear my Prayer"—Mendelssohn  
 "Gallia"—Gounod  
 "How our Hymn Ascendeth"—  
 XV. Century  
 "God so loved"—Moore  
 "O Saviour"—Moore  
 Parker's Hora Novissima  
 "Hail true Body"—Willan  
 "Save us O Lord"—Bairstow  
 "Still with Thee"—Foote  
 "At the Cross"—Andrews  
 EMORY L. GALLUP  
 "We praise Thee"—Willan  
 "Heavens are declaring"—Beethoven  
 "O be joyful"—Sanford  
 "Saviour when night"—Donovan  
 Mendelssohn—Prelude G  
 Godard—Berceuse (Jocelyn)  
 Mendelssohn—Fugue G  
 Wagner—Pilgrim's Chorus  
 Dubois—Toccata G

RAY HASTINGS  
 "Even Song"—Cadman  
 "Lord is King"—Marston  
 "There's a Friend"—Havens  
 Fischer—In Church Prelude  
 Hastings—Forgiveness  
 Hastings—Supplication. Benedictus.  
 Hastings—Invocation. Gloria Patri.  
 OTTO T. HIRSCHLER  
 "Not unto us"—Smith  
 Capocci—Meditation  
 Schminke—Marche Russe  
 Fletcher—Fountain Reverie  
 Kinder—In Springtime  
 Jenkins—Dawn  
 ARTHUR LESLIE JACOBS  
 "Spirit of God"—Humason  
 Cantata:  
 "Woman of Sychar"—Stoughton  
 Dickinson—Berceuse  
 FOUNTAIN P. LEIGH  
 "O Loving Guide"—Macy  
 "Praise thy God"—Simper  
 "Sun shall be"—Woodward  
 "Love Divine"—Leigh  
 "Grant us Thy peace"—Gounod  
 "God so loved"—Marks  
 "Incline Thine ear"—Himmel  
 "Rejoice in the Lord"—Calkin  
 ALLAN ARTHUR LOEW  
 "Whoso dwelleth"—Martin  
 "Lord of our Life"—Field  
 "I will lift up"—Whitfield  
 "Tarry with me"—Baldwin  
 "Ho every one"—Martin  
 "Seek ye the Lord"—Roberts  
 "Like as a father"—Martin  
 "Sing O daughter"—Schwartz  
 "Lo God our God"—Haynes  
 C. HAROLD LOWDEN  
 "Communion"—Faulkes  
 "What hast Thou given"—Ambrose  
 "I'm a Pilgrim"—Marston  
 "The Holy Hour"—Nevin  
 Ryley—Marche Jubilante  
 MISS GRACE CHALMERS  
 THOMPSON  
 "I follow Thee"—Bach  
 "O Saviour sweet"—Bach  
 "Dear little Jesus"—Chaminade  
 "Men travel far"—Sinding  
 "O love divine"—Galbraith  
 Alto: "Then shall the eyes"—Handel  
 "And the glory"—Handel  
 W. R. VORIS  
 "The Lord his Watch"—Dickinson  
 "O come"—Martin  
 "Jesu Redemptor"—Taylor  
 "O be joyful"—Beach  
 "Prayer of Thanksgiving"—Kremser  
 "Souls of Righteous"—Noble  
 "Hail Gladdening Light"—Martin  
 "Turn back O man"—Holst  
 WALTER WILLIAMS  
 "Misa Davidicus"—Perosi  
 "Sands of Time"—Vretblad  
 "Magnificat"—West  
 "Mass D"—Moir  
 "Mass A Op. 126"—Rheinberger  
 "Magnificat F"—Gaul  
 "Magnificat D-f"—Williams  
 "Mass A"—Franck  
 "Mass A"—Martin

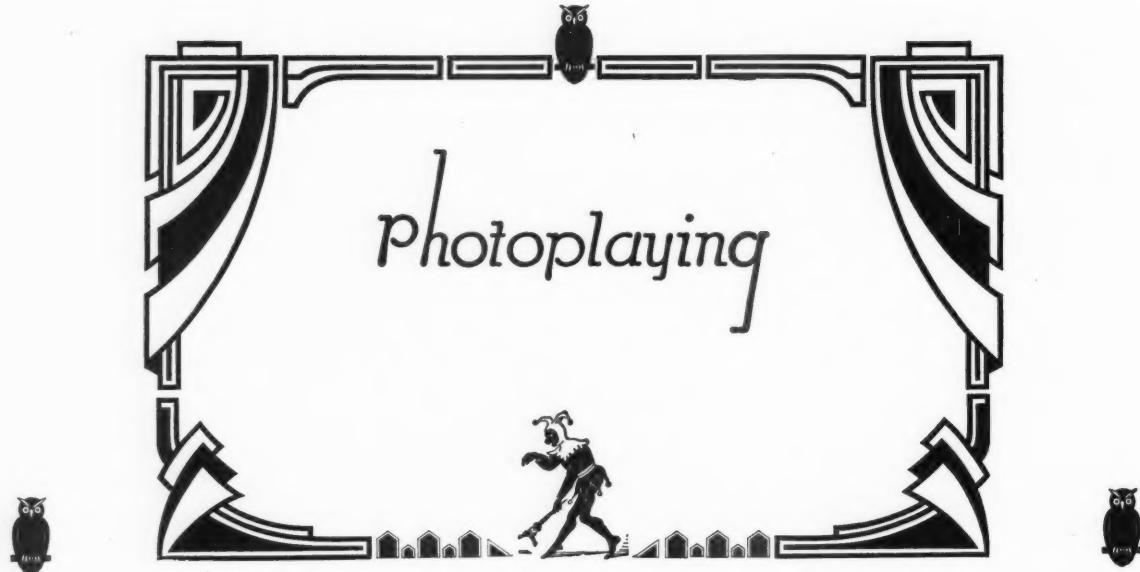
## Reviews

GENA BRANSCOMBE: "SPIRIT OF MOTHERHOOD," 7-page trio for women's voices of the type of music musicians will approve, to which is added sufficient inspirational qualities to make it appeal. Obnoxious unisons which ruin trio writing are reduced to the minimum. It is not easy to sing, but is fine for Mother's Day and well within reach of singers of average ability. It is also arranged as solo for all voices. (Schmidt 1925, anthem 12c, solo 45c)

M. I. IVANOFF: "BLESS THE LORD," 5 pages of Russian music for unaccompanied chorus, with English text, four-part writing arranged by Mr. Clough-Leighter, without the low bass notes; an anthem that will fit into the finest of services and be a credit to choir and choirmaster giving it adequate presentation. And it is interesting and musical. If a choir library has no representative of Russian church music, this can well serve as an excellent and practical example. (Ditson 1924, 12c)

GEORGE B. NEVIN: "GOD WILL MAKE ALL THINGS RIGHT," 7 pages for chorus or quartet, built upon an attractive melody opening as contralto solo. It builds up from a mild opening to an excellent climax on the title words. Its text is worthy and true to modern man's convictions; the setting makes it a desirable addition to every practical repertoire; it is easy to do. (Ditson 1925, 12c)

CHARLES P. SCOTT: "O LOVE OF GOD MOST FULL," 6 pages for chorus or quartet, opening with tenor solo, on a melody that is syncopated in a winning way. The tendency of church music will probably not take account of the tremendous ascendancy of jazz idioms, even though it be a pity that the church may not profit by everything and anything good irrespective of our ancient and honorable ideas of dignity. However, the popular Negro Spirituals use jazzy rhythms and still find entrance to the church services and this number is recommended to all but our foremost churches—in them the choirmaster can afford to hold the fort of professional snobbishness, and perhaps should do so for its restraining effect. This anthem can be tremendously effective if backed by spiritual power in singing it. Or it can be made trivial, without in any way spoiling the congregation's enjoyment however. The love of God has given humanity uncountable happiness and joy; a little reflex happiness injected into an anthem on this theme ought to be wholesome. Get it for your choir, I'm going to for mine. (Schmidt 1925, 12c)



## "Original Organ Novelty"

Another Example of How to Make Money by Being  
Just a Trifle Foolish for the Time  
Being—Not at all Unpleasant

**D**OING queer and crazy things to entertain people who are easily entertained is one of the easiest ways to get rich quickly. The "Original Organ Novelty" falls under this category. It has found its greatest development in the Los Angeles theater field, with occasional migrations to Chicago, and an unsuccessful attack upon New York—introduced in the East largely by Mr. C. Sharpe Minor, imitable exponent of all that is popular in appeal from the organ.

The Original Organ Novelty calls either for frequent changes of scene, which Mr. Minor of late years has supplied, or for an unusual imagination not hampered by any sense of dignity. The novice, if he have a sense of fun and be not seriously minded, can make a great success as an exponent of the Original Organ Novelty. On the other hand, musicians of great culture and education, taking degrees after their names—such as Mr. Frank Stewart Adams among the A's, or Mr. George Albert Bouchard, among the B's (and we might go on down through the alphabet to Z)—have delved into the Novelty play-thing and made a success of it. We do not know if either

Mr. Frank Van Dusen in the American Conservatory's Theater School, or Mr. Robert Berentsen in the Eastman School of Music's theater department, attack the problem of teaching the Original Organ Novelty stunt as here defined, though in both these institutions novelty feature playing is dealt with.

Mr. Roy L. Medcalfe of Los Angeles has contributed some valuable suggestions to his fellow organists and we have another for the present columns. In this example the organist has an excellent vehicle for introducing to the public a new organ, as the text deals with the console and its mysterious bits of equipment. The following verses, thrown upon the screen one at a time, and suitably accompanied on the organ, could be considerably enhanced by actual photographs, still or moving, of the particular organist and organ presenting the novelty. The stunt could well be used to gain free publicity in the local newspapers in the smaller cities, though it would take a clever press agent to be able to gain any space in the press of our largest cities for anything an organist should ever do other than shoot his own or some other man's wife. And the shooting is not recommended by these columns.

## "Starting the Stops"

By ROY L. MEDCALFE

To play upon the organ  
For movies every day  
May seem to be quite easy,  
For all our work is play.

For our two hands we have four rows  
Of keys, both white and black;  
And down below a single row  
Where feet go forth and back.

The little jiggers all around  
With which we often play  
Are known as stops or registers,  
To give variety.

Now when the movie hero  
Is just about to break  
The heart of some fair damsel  
And perhaps her jewels take,

We play a tender melody,  
For he loves her truly as can be;  
Real movie heroes always sing  
"Oh I love you truly, Here's the ring."

But if her father happens in  
And gives the guy his boot,  
It's then we make a lot of noise  
By using the Great Flute.

With our left foot some notes we play,  
No wonder they are blue,  
But for the loud and soft effects  
We work the other shoe.

When in some wild stormy ocean,  
The picture shows a lonely sail,  
Any organist of judgment,  
Always plays the Long Long Trail.

But if the scene is changed,  
And Honolulu dames at Waikiki,  
Bid us "Good day!" We always play,  
This little tune of Aloha.

If Actor Man should take a spill  
And fall on something sharp,  
Then wake among the angels fair,  
Of course we'd play the harp.

But if there were no angels  
Where he went for his vacation,  
It's probable we'd have to use  
Some other combination.

With one eye on the music,  
The other on the screen,  
A hand upon each keyboard,  
Our feet where can't be seen,

We sit here in the darkness  
And wonder every day  
How Fairbanks ever did his stuff  
Without us here to play.

## Chauncey Haines

By ROY L. MEDCALFE

 OLDEN curls were hanging down his back—but that was in the days of Lord Fauntleroy's popularity and we have no doubt that young Haines was as charming as the hero of the story. The hirsute adornment was not an impediment to his pursuit of things musician, even though he then lived in Detroit. The honk of the universal car had not at that time drowned the efforts of the good old city band of which his father was leader, and the blue-eyed son was privileged to drink in the music of the brasses, reeds, and percussion without stint.

Mr. Haines Sr. was also leader of the orchestra at the Detroit Opera House and a member of the symphony orchestra. In taking the son to the rehearsals and concerts of these organizations he was giving him a most practical educational foundation for the work he is now doing. All through his boyhood music was as bread and butter with apple sauce and powdered sugar to his voracious appetite. He admits, even at his advanced age of twenty some years, that a symphony concert so inspires his musical senses that he is a menace to traffic for several days thereafter. When a boy possesses such a passionate love for things musical and continues his association with music and musicians, something is bound to happen.

He early began the study of piano and played many creditable engagements as accompanist and soloist.

## PHOTOPLAYING

During his high school years he studied organ and began the selection of a library in preparation for theater work. Watching and listening to other organists grew to be an obsession with him and the hours he substituted for various theater organists were rare jewels, utilized as stepping stones to his present success.

Chauncey Haines Jr. is organist-manager of the Egyptian Theater at Long Beach, California, and is successful in both capacities. Although his business requires twelve to fifteen hours of his time each day he finds opportunity to drive his Jordon sport car to Organist Club meetings and do some hard practising on his Mason & Hamlin grand and even drink in a few symphony concerts on the superb victrola in his apartment.

He makes his organ solos real features of the program. His stage has a wealth of modern equipment and he uses many novel stage effects with his solo numbers. A setting for a group of southern melodies showed a levee scene at night with the well known Dixie moon and twinkling stars, the rippling water and a colored quartet off stage. A pleasing setting was made for the Hymns of the Old Church Choir; the country church with sunset effect, chimes, and an invisible choir. An operatic number called for a divided stage, one half lighted, showing a girl in a modern living room placing a record on the victrola. As the organ plays the Rigoletto quartet the lights are reversed, showing the opposite side of stage set for the opera scene. The lights change back to the living room set for a "change of records," when followed the prison scene from Il Trovatore and again the Faust finale. He has staged many solos in this manner and they have proved very acceptable to his audiences. Mr. Haines is a zealous worker and quite capable of creating and executing the stage end of his solos; but being first an organist he sees to it that the organ music predominates his scenes.

As I walked into his theater a few weeks ago I heard some of the most fascinating harmonies I have yet listened to. He was improvising for a picture of Russian atmosphere and I daresay Tchaikovsky himself couldn't have connected his own numbers in a more artistic fashion than did Mr. Haines. He cleverly weaves into his improvisations patterns from the immediately preceding number or of the number to follow, never overlooking an opportunity to interpolate a Haines punch or some of his original harmonies. His registration and playing are decidedly orchestral. The organ, though not a large one, is an excellent installation with some

well voiced pipes of good tone quality. The strings are especially good ones. There is an equipment of traps for effects and he knows how to make good use of them. When playing a picture he becomes entirely absorbed with his accompaniment and one feels that his accompanying is as essential as the picture itself.

Mr. Haines takes great pride in his selection of features and infinite pains in choosing and arranging his short subjects. His present success as organist-manager presages a brilliant future for him. He is a member of the Los Angeles Theater Organists Club and a diligent worker in that organization. No he doesn't wear curls any more but he is still a charming young man of whom his organist friends are very proud.

## Current Jazz Digest

By H.L.B.

BANTA, DA ROSE: "MEMPHIS BOUND" an excellent foxtrot of good melody and rhythm with occasional barber shop chords that help the swing. (Triangle)

BERLIN: "ALL ALONE"—although this waltz is rather old I think it merits a review in these columns because it is one of the few popular numbers with inspiration behind it. The melody is pretty and the harmonies increase this beauty. If you haven't it already get it—it's still received with enthusiasm. (Berlin)

BERLIN: "LISTENING" is another of Mr. Berlin's own melodious waltzes. Although it hasn't the beauty of "ALL ALONE" it still has its merits in regard to melody. (Berlin)

BIGELOW, BATES: "SOB SISTER SADIE" is a snappy foxtrot with blues harmony not intended for blues time however. The melody is good. (Marks)

BURKE, FISCHER: "How I Miss You," a waltz of the rather ordinary type as to melody and yet having individuality with regard to harmony. It's worth having. (Berlin)

CORDRAY: "GEORGIA LULLABY" is a waltz on the order of the well known number that was popular a few years ago, "MAMMY'S LULLABY." The first beat in the left hand is normally played and the next two harmonies are played with the left crossed over the right. The effect is unique for popular waltzes. (Forster)

DAVIS, BURKE: "YEARNING," 4-4 time, good melody, good supporting harmonies, with a good opportunity of introducing delayed rhythm in the right hand. (Berlin)

DELLON: "TELL ME WITH YOUR EYES"; this waltz is good and out of the ordinary. It's well worth using. (Witmark)

## New York Invites You

To Hear the Newest of the Organ Playing Arts  
as Practised along Broadway and Elsewhere in the Metropolis



IKE all other humans, professional theater organists in New York have their ups and downs. Arrive at a down time, and the impression is that New York has an accumulation of all the theater organists who got fired elsewhere. But come at an up time, and we are inclined to pity the other towns that have been robbed of all the best theater organists in America. Men who work six days a week have no excuse for poor work in the theater or elsewhere; men who work seven days a week have one of the biggest excuses in the world. New York men and women work seven days a week in the theaters.

When all other means of comparison fail, there remains that of size. The Capitol is the largest motion picture theater in New York. Any visitor who goes back home without sitting through several shows at the Capitol misses something that is worthwhile. The organ is a three-manual Estey, with Luminous Stop Touch console added a year or so ago. The Capitol sometimes has three organists: Dr. Melchiorre Mauro-Cottone always, Mr. Carl McKinley usually, and Mr. H. C. Frommel sometimes. Dr. Mauro-Cottone is the chief organist; he has earned that distinction, earned it well.

Dr. Mauro-Cottone went to the Capitol some years ago, about the time when strikes were popular, when anything and everything could be expected. He was not the experienced photoplayer then; nor was the Capitol's music then what it is now. These columns did not always approve then. Now there is a monotony of approval that is deadly dull business for a reviewer; just one commendation after another. Mr. S. L. Rothafel is a great showman, with a wonderful sense of artistry, a wonderful ability to build coherent programs of beauty—beauty of scenery, beauty of music, beauty of dancing, beauty of spiritual message through but two of man's five (or more) senses.

Dr. Mauro-Cottone improvises freely, has a fine memory with many themes and melodies instantly on tap, a memory that frequently finds something new in the Monday score and already old for the Tuesday. His greatest asset is however his faithful sense of the artistic. His playing is one continuous background of delightful pianissimo upon which he throws all the emotional appeal of his fine

Estey organ, all the way from the Vox to the fortissimo full organ—and it is a most satisfying full organ too, big and noble without any trace of overblown blatancy. On such an organ any man could or should be an artist; on this organ Dr. Mauro-Cottone is always the artist. He presents what this department considers an ideal motion picture accompaniment.

Mr. McKinley is a schooled organist of severe tastes, a composer of some creditable organ music, and a photoplayer whose work has not yet been heard by the department's representatives often enough to give any appraisals that would be of value to a visitor to the Metropolis. Mr. Frommel is a composer of popular works who is well known in the East, as a Composer rather than as an organist; he makes no claim of competing either with the wonderful artistry of his chief or the classic technical foundation of his associate Mr. McKinley.

A few blocks north is the new four-manual Skinner in the new Colony Theater at 53d Street on Broadway, where Mr. John Priest makes as delightful music as could be wished for. This organ is the third in New York to enjoy elevator placement, the first being the Moller in the Lexington, the second the Marr & Colton in the Piccadilly. The Skinner specifications have already been given in these pages.

Mr. Priest went from the Rialto to the Cameo where he had one of the first Skinner theater organs, a smaller instrument in a very small theater; the Colony instrument is superior in every way and has every right to be considered one of the City's finest theater organs. Mr. Priest is an experienced player of many years active theater work; his playing tends toward the classic, with everything that is likely to be scholarly and musical. From frequent hearings his work is presumably from score and memory, with improvisation restricted to a minimum. Fortissimos never offend, though they may be used when the screen demands them; the background Mr. Priest furnishes is a pianissimo background, just as it should be. Ears can stand pianissimo music for hours upon hours, while thirty minutes of consecutive mezzo piano or mezzo forte would grievously aggravate—and thirty minutes of forte or fortissimo are invariably the markings of the theater charlatan who has no right under the sun to pose as a

theater organist. Again the department acknowledges with pleasure the marked gain in artistic achievements of a man who at last has found himself laboring under almost ideal conditions, with an organ entirely adequate to the strenuous demands of the photoplayer. Mr. Priest should be heard by every visitor to New York this summer.

Before proceeding further we must deal with the other two elevator organs, taking the Broadway example first, and merely crossing that famous street to the Piccadilly, almost opposite the Colony, where the Marr & Colton Company have installed an instrument that is helping make Mr. John Hammond again famous in the City that forgets easily. Mr. Frederic Fradkin, famous in the violin world as a former Boston Symphony concertmaster, is director of the Piccadilly's music, Mr. Hammond having served temporarily, but with great satisfaction, in that post during the months of vacancy prior to Mr. Fradkin's engagement.

Mr. Hammond, a former president of New York's Society of Theater Organists (the first organization of its kind to have and to hold academic standards), played in Brooklyn, then went to the gigantic Austin in the Eastman Theater in Rochester, whence the high lights of Broadway called him when the Marr & Colton Company had completed an instrument to entice him. His solo work in the Piccadilly has wisely been confined to popular numbers, whether songs or opera selections; these he plays with relish, much to the delight of his audiences. His audiences have made a friend of him and his method is worth studying. His photoplaying is quite different from that of every other player known to this department. He plays set pieces more consistently than any other, and still is able to present a coherent program wherein the joints are imperceptible. Study his use of pieces, and the dodging and inventions by which he overcomes the handicap set pieces carry in theater work.

Mr. Hammond's associate, Mr. Paul H. Forster, was an example of that rare accomplishment of stepping across several States and satisfying a Broadway crowd the first day. But Mr. Forster has gone to a bigger salary elsewhere and his successor has not yet been announced.

The third elevator organ is the three-manual Moller recently installed in Loew's Lexington, on Lexington Avenue near 50th Street, where Mr. Marsh McCurdy makes jazzy music to the delight of everybody but the high-brows—and nobody pays any attention to them in New York any more. This Moller is the firm's finest theater example to date, and ranks as

one of New York's most successful theater organs. Unfortunately the traps here, as in the Piccadilly organ, are very much too loud and coarse; they are not at all in keeping with the character of the organ, nor with the artistry that prevails in the programs of the theater.

Mr. McCurdy's chief asset is his ability to make jazz beautiful. Serious organists are all at sea when confronted with a bit of jazz. Mr. McCurdy could teach them things worth dollars. He has all that delightful rhythm and melody sense that heretofore has been the one saving grace of the jazz band. As a photoplayer he is not the psychologist, nor the artist, such men as Adams, Cooper, Mauro-Cottone, et al., are; no jazz specialist is—perhaps it is safer to say few jazz specialists can be. But he is musical, genuinely musical, and though he bothers little with screen psychology, he is always artistic and pleasing in his photoplaying; his organ gives him everything by way of cooperation and encouragement. It has more snap and punch than the other fine theater organs in New York; of course it is in a very large auditorium.

Returning to Broadway we take another jazz specialist, this time a man who has a crazy hobby of every now and then resigning his job and hiking off to the Institute of Musical Art to take another year of intensive advanced piano study there under the master teachers of the pianistic world. So in Mr. Krumgold we have an organist who, like Mr. Farnam of the concert world, thoroughly knows what the piano has to offer the organist. Mr. Krumgold in addition is an indomitable optimist and the worst reverses at the races don't disturb his equanimity. On a good comedy he is perfection. Among the department's great family of photoplayer's, he ranks well nigh first as a comedy player, that is, when the comedy is worth playing. He has rhythm, melody, harmony, all three elements of music thoroughly at his command, and he uses them in a way that would sell organ recitals to the public were concert organists able to hear him often enough and profit by what they hear him do, even on his Wurlitzer in the Rialto at 42nd Street and Broadway.

With Mr. Krumgold in the Rialto is Mr. Alex. Richardson, who is a Wurlitzer exponent and melodist of the true Wurlitzer type. At times Mr. Richardson has flights of inspiration that make his work more entertaining than the screen.

One of the great players in our notable family is the tall Mr. Frank Stewart Adams, humorist, scholar, musician, psychologist. His playing is scholarly; the seven-day grind rare-

## PHOTOPLAYING

ly damages his accuracy or his apparent freshness to the job. Mr. Adams is an academic organist and he prefers the finest genuine organ he can get. He was first in the Rialto; then he left the Wurlitzer there and went to the Austin in the Rivoli. The Wurlitzer followed there too. In the Rialto this sober, academic organist saw Mr. Minor and his Original Organ Novelty, scratched his left ear with his right hand, and by the third attempt so far beat Mr. Minor on the Novelty game that a Broadway audience gave him more applause for his efforts than it had given Mr. Minor. Novelties are distasteful to him, as to every schooled musician. His whole training works in favor of creditable scholarly photoplaying, with true psychological interpretation of every screen mood.

Mr. Adams is a humorist, deep down under the surface. The public cannot get it at all, but the musician never misses a typical Adams stroke—whether it be wit, humor, or irony—and he uses all three. He could start a theater school and be the whole faculty himself. If the picture is good, the visitor will be highly paid for his trip to hear and observe Mr. Adams at the Rivoli at 50th Street on Broadway. If the picture is poor, send up a prayer for Mr. Adams, too, for he also is having a miserable time.

Mr. J. Van Cleft Cooper, formerly reigning with Mr. Firmín Swinnen at the Rivoli, is now at the Academy of Music on 14th Street, while Mr. Swinnen has deserted the theater for the concert platform to which he rightly belongs, as he was a concert organist with tremendous memorized repertoire before he ever saw either America or a motion picture theater.

Mr. Cooper's style is that delightful staccato, pianissimo, rhythmic and melodic background upon which the true artist throws flashes of whatever color he thinks the screen needs. He too is a psychologist, analyzing his picture for dramatic possibilities and playing accordingly. When at his best he is the delightful ideal of what charming photoplaying should be—entertaining, unobtrusive, rhythmic, melodic, staccato, never monotonous. He is one of the department's losses, as it is virtually impossible to cover his work frequently now as in the happy days gone by. The visitor does not want to miss hearing him.

The Strand is the oldest of the Broadway group, and it was in the Strand that Mr. Ralph Brigham made himself famous with that inimitable pianissimo snappiness that made Strand programs so entertaining. Mr. Brigham left years ago, and the Strand has seen many changes among its organists, but none with the conductor or the organ; the fine old

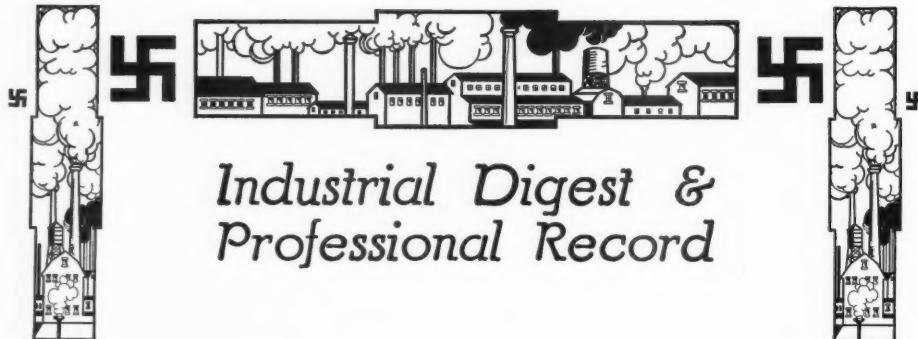
Austin is still there. But the Strand has tried to live on its past pretty snugly and this department has not been able to interest itself seriously in Strand photoplay music.

Brooklyn has many theaters and some noted organists, but limitations of distance has made it impossible for the department to enter that extensive borough.

The Lexington is the only theater of the great Loew circuit thus far mentioned. There is the State, on Broadway near 44th Street, with its great auditorium and perhaps the largest force of musicians in the circuit; the organ is a Moller, which we have heard it rumored is to be replaced by a larger Moller. The organs in the Loew theaters are usually if not invariably Mollers. An article on the extensive music system required to manage the music of all the Loew theaters appeared in these pages recently; Mr. Ernst Luz is director in chief and has more organists under his employ than any other one man. An example of Mr. Luz's scores can be heard in any of the Loew houses. Here we find music that must attract the crowds; if it does not, it has no right to exist. The organist will find many valuable lessons in his visits to the Loew theaters, as well exemplified in the summer months as in the winter.

New York offers the organist a liberal education. Theaters are never closed; vacations are short, and no doubt very sweet. Any time is the right time for the visitor to enter our theaters and profit by anything and everything within his grasp, mentally and temperamentally. Our main or orchestral shows are presented from 2:30 to 5:00, and from 7:30 to 10:00; at these performances the orchestras and dancing acts are to be heard and seen; at the other hours, 12:00 to 2:30, and 5:00 to 7:30, the visiting organist will hear the lone theater organist, either chief or relief, plugging away at his daily grind, doing his best for the house and his own reputation.

And last but not least, the ladies! New York has a fine group of women organists some of whom are eminent in their profession, many of whom are expert, and only the remaining few who are mediocre performers or less. But they are a modest lot. It is all but impossible to get a record of their doings. Miss Ruth Barrett of the S.T.O. is she who played Bach and other terrible things from memory in our classic Aeolian Hall concerts, and Miss Vera Kitchener is one of the chief women photoplayers who was chosen by the S.T.O. for its model picture presentation in Wanamaker Auditorium some seasons ago. By all means do not leave New York this summer till you have heard these and some of our other prominent women.



## La Fraternité

A Department Devoted to the Fostering of Good Fellowship  
and Setting Forth the Advantages of Getting  
Together for Birds of Like Feather



EARS ago the men of some profession or trade realized the value of getting together to talk over their problems and methods; who were they? Somebody once stated it was the shoe makers—does anybody know? They are making much neater shoes today than they were centuries ago.

Now suppose the physicians had never organized their medical fraternities and had never published technical medical journals. Suppose the individual physician today had to depend entirely upon what his college professor taught him and upon the experiences of his own practise. No doubt the undertaking industry would thrive delightfully. The live man today gets a quarter of his ability and knowledge from his university training, another quarter from his own practise and experimenting (a slow and tedious process), but the major portion, a whole half comes from the pooled experiences of his whole profession or trade.

The fraternity easily supplies, directly or indirectly, half the average man's success. Of course the technical magazine does the same thing at infinitely less cost in money and time, but the magazine lacks the humanizing element that is so forceful in the fraternity. A man may write that a Bach fugue is a terrible thing and get away with it, but like as not if he tries to say so in the monthly meeting of his local organists' club he will have half a dozen of the good brothers and sisters on their feet instantly who will vehemently inform him of his lamentable error.

In the A.O.P.C. they do it with violence and good nature—and there

are no casualties. In Boston they do it with austere phrases and fine English. In some cities they are still afraid to do it openly at all but go out and grumble about it after the meeting is over. And that is bad. True fraternalism is the sort of thing that loosens a man's tongue and quickens his brain, at the same time warming his hitherto very chilly heart.

Mr. Roy L. Medcalfe of Los Angeles is a born mixer, a born organizer. Not that he does or appears to do all the work. It merely happens that wherever Mr. Medcalfe is, there is a live organists' fraternity. I'm only sorry that he has not thought to include, by force if necessary, the representatives of the builders. Builders and players and publishers are finding that their interests are so tightly bound together that if one branch is damaged the other two must suffer. There are many things the players can tell the publishers—and many things the publishers and builders can tell the players. Liberal fraternalism will kill one of the great evils that is growing rapidly in the organ world, namely the graft of the player upon the builder when contracts are being let. Fraternalism is strong enough to kill it. Let's attack the job.

"The meanest man in the fraternal world," says Kablegram, "is the fellow who is always trying to get something for nothing." And the meanest man outside the fraternal world is that professional or tradesman who won't invest even his annual dues back into the welfare of his profession or trade but is interested only in profiting by whatever the continually advancing state of his profession is able to give him in dollars. There is no denying the prevailing evil. Perhaps we have

20,000 organists in America filling jobs fairly well and with credit to themselves. But the fraternities do not include more than 3,500 of them.

The importance of the "good time" is not appreciated. We hold serious old monthly meetings that degenerate into funeral marches for the dead. The New York S.T.O. stages entertainments in which everybody has a good time. The participants enjoy it because they have to show real originality and ability in the thing they do and it gives their brain a vacation from the usual daily grind, and the audience enjoys it because they have nothing to do and like to see the other fellow do the work. A little tomfoolery is a mighty fine tonic. The seriousness of the professional musician is one of the most serious enemies he has to vanquish on the road to financial success. And anyway, what does life amount to—for ourselves, for our wives, for our children, for our mothers—if we don't make a financial success of ourselves?

## Critiques

MR. PIETRO YON

AEOLIAN HALL RECITAL, NEW YORK  
A PROGRAM of 7 Italian, 1 French, and 1 German work, all original for the organ, comprised Mr. Yon's offering for the current season:

I.

Pagella—Sonata 2  
Russolo—Compane di S. Marco  
Bach—Fantasie and Fugue Gm

II.

Gigout—Spanish Rhapsody  
Bossi—Redemption  
Bossi—Ave Maria  
Bossi—Scherzo

III.

Yon—Minuetto Antico  
Yon—Hymn of Glory

The SONATA was a work of good interest as Mr. Yon played it, with his usual brilliance and dash in the first movement, tonal beauty and richness

in the slow movement, and virtuosity in the third; the work requires the independence and animation of the player to make it successful. *CHIMES OF ST. MARK'S*, a descriptive piece, is dangerously long for recital use, but the genius of the player saved it from monotony and brought warm applause; it's a moody, rather beautiful thing—but dangerous for players not endowed with Mr. Yon's artistic perception.

The *FANTASIE* Mr. Yon treated in the brilliant style, with good dash and no tedium. This *FANTASIE* is one of the enigmas of Bach; personally I require it either pianissimo and on beautiful rich tone colors — *Vox Humanas*, lovely *Flutes*, an occasional *Oboe* or *Clarinet* — or *fortissimo*, *allegro furioso*, and as brilliant tonally as the organ can make it. A forte and a moderate tempo are both alike tedious and uninspired. Mr. Yon chose the brilliant and made it very attractive. His *FUGUE* was taken with all the typical Yon relish; he really likes to play a *Fugue* and is not at all awed by the musty traditions that have well nigh ruined Bach.

The *Gigout* was finely finished, but it is much more of a *Rhapsody* than Spanish. The three *Bassi* numbers were charmingly played, with a fine tone coloring in the *Scherzo* obtained by use of beautiful wood-wind registers instead of the usual registration adopted normally for *toccatas* and *scherzos*.

Mr. Yon's two numbers were played as only he can play them, which called for three encores—the inevitable *CONCERT STUDY*, to be sure, for which the audience stood in wonder around the stage.

Mr. Yon is undoubtedly the father of the paid organ recital in the Metropolis, having begun them years ago in Aeolian Hall when the audacity of the venture was a great shock to the profession—it hasn't fully recovered its equilibrium even yet. He remains the great exponent of all the necessary stage mannerisms that attract and hold popular attention. But with them he presents an artistic ability that is at its very best in public recital, an ability that reaches out to the audience and arouses enthusiasm for the organ as a delightful concert instrument. He is the exponent of the marketable organ recital, a recital that sells itself to the public because it gives the public genuine pleasure. And he is the champion of organ literature; I doubt if he has ever played a transcription in a public recital. To be sure, his enthusiasm for Italian literature limits him considerably; few could survive these two limitations. His vitality, optimism, and musical temperament would force his artistry over any obstacles.

—T. SCOTT BUHRMAN



ACH advertising medium has its own school of clients. The organ builder, for example, needs to impress two types, two classes: the professional organist whose advice, competent or otherwise, purchasing committee itself, composed of men of little minds and big. The builder's problem is to sell on quality; it's a class problem.

In one issue of a high class magazine, a 9 x 12, there were 49 full-page advertisements of products or services selling strictly on class, on quality, on prestige. Many of the advertisers employed advertising experts to write and lay-out their advertising copy—and undoubtedly the publisher had to pay the bill for employees he did not hire, which is the way of the commission system.

In 49 full-page advertisements, only one trusted to type alone; every other display carried a photograph or drawing.

- 1—used text alone
- 17—used three-fourths of the space for the illustration
- 15—used half the space for the illustration
- 16—used quarter of the space for illustration

In the one display using type alone, the name took 3 words in one line, the business took one word, the message took a third line of two words and a fourth of five words, and the address took two lines. Only a Tiffany can afford such advertising, of course. And it takes a Tiffany to be wise enough to insure such prestige once they have attained it—and their advertising certainly does it. This bears a great deal of thought.

The purpose of the 48 illustrations may be roughly classified:

- 11—illustration disconnected with the product and used merely to attract attention
- 10—illustration merely to attract attention, but at the same time connected with the product
- 20—product illustrated superbly, as the main use of the illustration
- 7—merely to show the product, plain and not especially attractive

This summary may be taken as an index of what advertising experts would advise advertisers to do. Every advertisement of the 49 cost upwards of a thousand dollars, perhaps two or three thousand per page; yet this valuable space was taken, not to tell the

reader that Boston baked beans carry 2% tin and 1% bromide, nor that Boston baked beans are eaten by President Coolidge, nor that they are the products of ninety-eight years of baking experience. One advertisement merely said "For the sports season," and called it done when the name of the advertiser was included in smaller type. Perhaps that is not advisable, even for the organ builder, whom we are taking as a theme of discussion here. But again, perhaps it may be. The reader may answer for himself what his reaction would be were he to see twelve full-page advertisements of the Columbia Organ, and each of the twelve to consist of texts like this: "For the church," "For the High School," "For the Home," etc., and each using nine-tenths of the space to present a handsome illustration of one of Columbia's beautiful and distinctive cases or consoles so located. It is a ninety-nine to one bet that the reader would be convinced that Columbia organs should be considered wherever a new contract is to be let, and that Columbia can build a good organ or they wouldn't be able to place so many attractive organs in so many distinctive places. Isn't that the psychology of the thing?

This Advertising Talk concerns the builders directly, but it applies to all advertisers in one way or another. For example, wouldn't it be wholesome for a professional recitalist to show in the corner of his advertisement a picture of a beautiful organ case, or an attractive console, of an organ opened by him? Or wouldn't a picture of a beautiful church building answer the purpose just as well? After a recitalist's face becomes universally known, wouldn't this other kind of ornamental illustration serve the purpose and quicken the interest? It's worth thinking about, when experts in advertising spend so overwhelming a portion of their space and effort on the illustration and not the text. The advertising pages of *The American Organist* are the most beautiful, and therefore the most attractive, and therefore the most effective, in the world of music journalism; our advertisers, backed by the best possible publisher cooperation, have brought this to pass. Many an advertising page carries more live interest than many a text page—for which no Editor can feel sorry, for the Editor's problem is to bring live pages to print and a hundred percent success is impossible in our present terrestrial sphere.

## Advertising Talks

### A Discussion of the Psychology that Dominates the Advertising Page—an Instrument as Responsive and as Intricate as the Modern Console

## Recital Programs

WARREN D. ALLEN  
STANFORD UNIVERSITY  
Guilmant — Scherzo (Son. 5)  
Archer — 6 Variations on Irish Air  
Diggle — Twilight Reverie  
Barnes — Scherzo (Son. 5)  
Goosens — Hurdy-Gurdy Man  
Hanson — Vermeland

SAMUEL A. BALDWIN  
COLLEGE OF THE CITY OF N. Y.  
Yon — American Rhapsody  
Wolstenholme — Sonata a la Handel  
Cole — Summer Fancies Op. 38 No. 2  
Harwood — Old Abbey  
Banks — Cuckoo  
Becker — Serenata  
Dupre — Christmas Variations  
Yon — Concerto Gregoriano  
Foote — Suite D  
Tchaikowsky — Arab Dance  
Boellmann — Suite Gothique

LUCIEN E. BECKER  
REED COLLEGE — PORTLAND, ORE.  
Lemare — Thanksgiving March  
Tchaikowsky — Dance of Flowers  
Ponchielli — Hours  
Yon — Minuetto antico e Musetta  
Tchaikowsky — Nutcracker suite

G. HAROLD BROWN  
FIRST METHODIST — PORT HURON,  
MICH.  
*Series of 10 Recitals*  
Cole — Fantasia Symphonique Op. 28  
Yon — Echo  
Cole — Rhapsody 30  
Matthews — To Spring  
Rogers — Sonata 2  
Yon — L'Organo Primitive  
Hopekirk — Sundown  
Borowski — Suite No. 1  
Yon — Gesu Bambino  
Russell — Bells of St. Anne  
Federlein — Sunset and Evening Bells  
James — Sainte Clotilde  
Yon — Concerto Gregoriano  
Cole — Song of Gratitude  
Rogers — Capriccio (Son. 3)

PALMER CHRISTIAN  
UNIVERSITY SCHOOL OF MUSIC — MICH.  
Guilmant — Berceuse  
Yon — Gesu Bambino  
Foote — Christmas  
Federlein — Scherzo-Pastorale  
Liszt — Liebestraum  
Bonnet — Rhapsodie Catalane  
de Boeck — Allegro con fuoco  
Boex — Marche Champetre  
Russell — Bells of St. Anne  
Dickinson — Scherzo

A. G. COLBORN  
ST. STEPHENS — BRISTOL, ENGLAND  
†Moussorgsky — March  
Foote — Nocturne  
Colborn — Slumber Song  
Matthews — Joyous Morning Song  
Malling — Three Wise Men  
Macdougall — Pedal Study  
Martinez — Imbert — Dialogo  
Miller — Cradle Song  
Woodman — Epithalamium

\*THOMAS J. CRAWFORD  
ST. PAULS — CANADA  
Bossi — Fervor  
Wagner — Parsifal Prelude  
Guilmant — Sonata 1  
Debussy — L'Apres Midi d'un Faun  
Paray — Nostalgie  
Debussy — En Bateau  
Gounod — March Cortege

H. A. FRICKER  
METROPOLITAN CHURCH — TORONTO,  
CAN.  
*Compositions of Purcell*  
Prelude G  
Trumpet Tune and Air  
Voluntary on 100 Psalm  
Chaconne  
Prelude C (Suite V.)  
Country Dance  
Rondeau B-f  
Rondeau D-m  
Minuet and Saraband G  
Sonata G-m for Violin  
Trumpet Voluntary

\*CHARLES GALLOWAY  
HOLY COMMUNION — ST. LOUIS  
*Dedicating new 3-45 Moller*  
Schumann — Canon B-m  
Borowski — Sonata A-m  
Hoyle — Scherzo B-f  
Rogers — March (Suite 1)  
Torjussem — Vision  
d'Evry — Toccata C

EMORY L. GALLUP  
FOUNTAIN ST. BAPTIST — GRAND  
RAPIDS, MICH.  
*Michigan State Teachers' Assoc. (from  
3 programs)*  
Harwood — Andante (Son. 1)  
Simonetti — Madrigale  
Guilmant — Grand Chorus a la Han-  
del  
Bonnet — Romance  
Boellmann — Suite Gothique  
Guilmant — Sonata 7 (2 Movts)  
Saint-Saens — Improvisation E-f  
Boccherini — Minuet A  
Vierne — Sonata 1

FREDERICK Q. GOODRICH  
PUBLIC AUDITORIUM — PORTLAND, ORE.  
Gossec — Gavotte  
Cui — Orientale  
Kreisler — Old Refrain  
Ponchielli — Dance of Hours  
Frysinger — At Twilight  
D'Evry — Moonlight  
Stoughton — Dancing Girls  
Rebikoff — Danse des Odalisques  
Stewart — Fantasia Hawaiian

\*DANIEL A. HIRSCHLER  
CONGREGATIONAL — EUREKA, KAN.  
*Dedicating new 2-21 Reuter*  
Bonnet — Romance  
Dvorak — Indian Dirge  
Kinder — Caprice. At Evening.  
Guilmant — Introduction and Finale  
(Son. 1)  
Wagner — Magic Fire (Valkyries)  
Jenkins — Night  
Mansfield — Concert Scherzo  
Sturges — Meditation

MISS MINNIE JUST KELLER  
EMMANUEL LUTH. — POTTSTOWN, PA.  
Boellman — Suite Gothique

Kinder — In Moonlight  
Yon — Humoresque  
Saint-Saens — Le Cygne  
Johnston — Even Song  
Will o' the Wisp — Nevin

\*EDWIN ARTHUR KRAFT  
TRINITY CATHEDRAL — CLEVELAND  
Selections  
Grasse — Festival March  
James — Sainte Clotilde  
Bonnet — Intermezzo  
Renner — Kantinere  
Bullis — Novelette  
Svendsen — Coronation March  
Dethier — Christmas  
Cellier — Le Moulin  
N. PRESBYTERIAN — BINGHAMTON, N.Y.  
†Hollins — Triumphal March  
Haydn — Mennuettto (Son. 11)  
Brahms — Rose breaks into bloom  
Bach — Prelude and Fugue A-m  
Macfarlane — Evening Bells  
Dethier — Brook  
Goossens — Musical-Box  
Rimsky-Korsakoff — Song of India  
Wagner — Tannhauser Overture  
Wagner — Liebestod (Tristan)  
DeLamarter — Carillon  
Bartlett — Toccata

\*W. ANDREW MCNEILIS  
1ST. PRESBYTERIAN — CHILLICOTHE, O.  
Rogers — Intermezzo  
Johnston — Evensong  
Wolstenholme — Allegretto E-f  
Dubois — In Paradisum  
Crawford — Toccata F  
Yon — Gesu Bambino  
Goodwin — At Cradle Side

EDWARD GOULD MEAD  
LAKE ERIE COLLEGE — PAINESVILLE, O.  
†Rebling — Christmas Fantasy  
Malling — Bethlehem  
Yon — Gesu Bambino  
Deigendesch — Christmas Chorale  
Handel — Pastorale Sym.  
Dubois — March of Magi  
Guilmant — Offertory on 2 Christmas  
Hymns

Foote — Christmas  
Handel — Hallelujah Chorus

CARL F. MUELLER  
GRAND AVE. CONG. — MILWAUKEE  
*From Series of 8 Recitals*  
Davis — Caprice de Concert  
Krueger — Whispering Autumn  
Drobeg — Morning Song  
Bonnet — Elves  
Dethier — Christmas  
Yon — Christmas in Sicily  
Yon — Gesu Bambino  
Maitland — Concert Overture  
de Briequelle — Etude for Pedals  
Guilmant — Sonata 5.  
Clokey — Three Mountain Sketches  
Borowski — Sonata 3  
Stoughton — Chinese Garden  
Liaidow — Music-box

MISS JOSEPHINE RUSSELL,  
1ST CONGREGATIONAL — ? ? ?  
†Yon — Sonata Romantica  
Yon — Christmas in Sicily  
Bach — Prelude and Fugue  
Yon — Hymn of Glory  
Boex — Marche Champetre

Remondi — La Goccia  
 Yon — First Concert Study  
 HENRY F. SEIBERT  
 TOWN HALL—NEW YORK  
 †Mendelssohn—Allegro Moderato  
 (Son. 1)  
 Yon — Gesu Bambino  
 Stoughton — Pygmies  
 Buck — Noel  
 Schumann — By the Fireside  
 Liadow — Music-Box  
 Yon — Italian Rhapsody  
 H. L. YERRINGTON  
 1ST CONGREGATIONAL—NORWICH,  
 CONN.  
*44th Annual Recital*  
 Maitland — Concert Overture A  
 Rockwell — Even Song  
 Salome — Allegro Symphonique  
 Chopin — Polonaise Militaire

### Points and Viewpoints

#### AN OBJECTION *By T. GUY LUCAS*

MY attention has been drawn to an unfavorable criticism of one of my recent programs by your Washington Correspondent. We all welcome gen-

uine criticism and deplore indiscriminate praise, but when your Correspondent refers to the "Great" A minor as "one of the uninteresting of the Bach Preludes and Fugues" and goes on to say that in his opinion the Brahms' Chorale Preludes have no place on an organ program he rather places himself out of court with all lovers of the true and beautiful in music. After that, his remarks on technical ill-equipment are merely amusing. Presumably he has never heard of the tempos advocated by Dr. Schweitzer, the greatest living authority on Bach, and others, and judges the skill of the performer by the rapidity with which he can "polish it off"!

Much harm can be done by this sort of thing, and as many of your readers' views are moulded by what they read in the music journals—this is especially true in the case of those living in out-of-the-way districts—I trust you will give me a hearing in the interest of better music. The public do not want poor stuff if they can get better, and an all Mendelssohn program is not the highest achievement in the presentation of classical music.

to take his business of composing seriously, spending no little effort in perfecting his score. Recitalists and professionals will be delighted to develop this piece to its utmost—and only then can a final verdict of good, bad, or indifferent be given. (Fischer 1924, 50c)

WILLIAM C. STEERE: MATIN SONG, 4 pages of delightfully simple, melodic, rhythmic music that is sure to please; it opens with a charming rhythmic melody over a rhythmic accompaniment of the most direct kind,



and sings itself along to a graceful conclusion of the first section; then comes the contrast theme, built of the same thematic material, but furnishing excellent contrast, and affording good registration variety; and the recapitulation restores the melody for a delightful final page. It will be fine for church use as part prelude or postlude, and equally fine for theater in any happy scenes, allowing ample play of interpretation and reaching a climax of strong power if desired; for the recital program it will also be quite appropriate. (Ditson 1925, 60c)

SAINT-SAENS: GAVOTTE transcribed by Gottfried H. Federlein, 5 pages of music that can be carried along on the strength of the Composer's name alone; yet the music has merit too; it is capable of good effect,



sometimes quaint, always rhythmic, given to good registration work, wanting the staccato throughout, with but a contrasting touch of legato here and there; those who are not opposed to transcriptions will probably decide, after they have seen the music itself, that they want it in their library; it is easy to play and easy to listen to if played cleanly. (Schirmer 1924, 60c)

R. DEANE SHURE: POTOMAC PARK BOAT SONG, 3 pages of music written about our National Capital, a piano suite of seven pieces titled LYRIC WASHINGTON; the present num-

ROSSETTER G. COLE: SUMMER FANCIES, 6 pages, built of two themes, the first a melody in pastorale style and 6-8 rhythm, making pleasing music; the second an effective minor movement of rather odd flavor which increases the interest. It is easy to play and gives opportunity for registration variety. (Schmidt 1923, 60c)

ROLAND DIGGLE: IN THE CLOISTER, 4 pages, very simple, easy church music that could have been helped considerably by a better name, a name indicating the simplicity and directness evidently intended; it is more churchly than musical. (Thompson 1921, 60c)

PASTORAL SOUVENIR, 3 pages, 6-8 rhythm, with more liveliness and musicalness than the Cloister, and a hint at rhythmic interest too. It also is easy to play. (Thompson 1923, 50c)

SOUVENIR JOYEUX, 3 pages 4-4 rhythm, lively rhythmic, melodious,



simple and direct, interesting; it has about all the graces we could require excepting profundity, and there's al-

ready too much of that in every organist. The middle movement will require more thinking on the part of the player than it received from the Composer, but given that thinking, it can be made delightful. It is a sprightly little bit of music, not entirely out of place even as a prelude—excepting to a funeral service. (Prsser 1924, 30c)

CARL MCKINLEY: SILHOUETTE, 8 pages of musicianly organ writing that ought to be capable of creating considerable musical beauty under the hands of an artistic player. It is



rather difficult, both technically and artistically, and will require a little work in preparation, but it gives evidences of being able to abundantly repay all effort spent upon it. There are no tunes or pretty melodies; beauty and pleasure are derived from more complicated means. The Composer uses a good technic, is conservative and not pretentious, feels free to write whatever he pleases, and seems



ber bears the inscription "Where men paddle away into the hearts of women". The printed copy does not

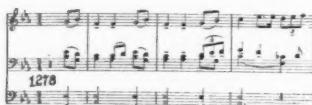
say who transcribed it, so we presume its Composer is also an organist and did the job himself. That comes pretty near making it an organ composition, and as such this review accepts it. The melody and rhythmic undercurrent are admirable and make a definite popular appeal; they are pretty, inviting, easy to listen to, and easy to play. Our illustration shows the theme in one of its later appearances with some changes of contour, but it indexes the piece better than anything else at hand. (White-Smith 1924, 35c)

H. J. STEWART: MENUET HEROIQUE, 9 pages, the menuet here with the old spirit but a somewhat new dress, as our illustration will show; it is not easy to play, has great variety of material and treatment, including



a very lovely contrast theme in the middle of the movement that is too simple to be long retained but is charming while it lasts, uses full organ often enough, is brilliant, sturdy, rhythmic, and musicianly. It will make a fine prelude to the morning service, with another title, and perhaps find a place on an occasional recital program if the player takes advantage of the spirit of charm written into the piece. (Schmidt 1925, 60c)

DEEMS TAYLOR: DEDICATION from the orchestral suite THROUGH THE LOOKING GLASS, transcribed by Charles M. Courboin, 6 pages, of which our illustration shows the opening theme and thoroughly misleads all who do not know that the Composer



has written complicated scores for some of our finest and most recent motion picture dramas. It begins simply. "Child of pure unclouded brow and dreaming eyes of wonder," begins the poem. To be up to date, an organist must play the DEDICATION from Deems Taylor's THROUGH THE LOOKING GLASS orchestral suite; that's all there is about it. Those who will, may be out of date, antiquated, stagnant, rebels. The reviewer cannot see why publishers invest in a thing like this; we haven't the public to listen to us play it yet, and we have such a pitiable minority of players competent to solve the registration problems it offers; perhaps publishers are philanthropists, we'll hope so, for certainly we shall remain in ruts until

stuff like this holds the mirror up to our own selves and shows how far we have yet to go before we can make merry or make music with the organ. Get it and work on it, and learn to play it; it's a liberal education in registration — and registration is about the only thing that makes the organ different from all other instruments. (Fischer 1924, 60c)

strument and its literature; it was written by one of Boston's most famous musicians and organists. The book claims to be "A study of mechanical construction, tonal characteristics, and organ literature, with suggestions for the registration of French organ literature upon American instruments, with an Appendix containing the specifications of prominent and typical French organs and a glossary of musical terms and designations relating to the organ." In other words, everything. It makes good, too, even to the point of giving a diagram of one of France's four-manual organs with the individual registers indicated thereon. There are photos of Cavaille-Coll and Mutin, and Guilmant, Saint-Saens, Widor, and Franck, with many French organ cases illustrated. The text deals extensively with the French organ, its use, its construction, the specification, the manuals, pedals, accessories, nomenclature, etc. French registration takes a long chapter and is dealt with thoroughly. Then come 40 pages on adapting French organ music to American organs, with many music excerpts to help the text.

The Appendix takes 44 pages and gives 17 specifications, and a long and invaluable glossary. It is an invaluable book of information and inspiration for student and professional. (See Adv. columns for price, etc.)

#### STYLE IN MUSICAL ART

C. HUBERT H. PARRY

"FOR the most part, founded on Lectures delivered in accordance with the regulations which prescribe the duties of the Professor of Music of Oxford University," but a break-down in health forced the Author to resign his Professorship, and gave him more time to revise, rewrite, enlarge, and perfect the materials for the book. Some of the 21 Chapters are: Choral Style, Instrumental Style, Elementary Complications of Style, Form and Style, Influence of Audiences on Style, Texture, Evolution of Thematic Material, Sphere of Temperament, Quality, Theory and Academicism. Sir Hubert Parry's position of eminence in the world of music literature is well known. His style is masterful, fluent, delightfully readable; his text is clear and sharp, and stated with authority. The book covers an unusual topic, one that can be discussed authoritatively only by a master of all the arts of music, and one that has not been discussed thoroughly by any other writer. There are many music excerpts and examples. The beginner in music will hardly understand the better half of the book, but re-reading will be abundantly profitable; the professional and advanced student will alike find the work a mine of inspiration and suggestion; it is an invaluable addition to every library. (See adv. pages for price, etc.)



#### THE ORGAN IN FRANCE

WALLACE GOODRICH

THIS is one of the books of special interest to organists who want to be thoroughly conversant with their in-



## Birmingham Silhouettes

The Profession is Cordially Invited to Take Advantage of the Opportunity our Special Representatives Afford to Use the Press to Stimulate Local Professional Activities for the Good of All the Profession.

By **GEORGE LEE HAMRICK**  
Official Representative

THE St. Louis Symphony orchestra received splendid patronage and attentive audiences at the recent appearance here under the auspices of The Birmingham Music-Study Club. A feature of the "pop" concert at Temple Theater Auditorium on Sunday afternoon was the appearance of Mrs. Beatrice Tate Wright as Birmingham's own pianist in MacDowell's D minor CONCERTO. Recently she appeared with the orchestra in the same capacity at St. Louis. Mrs. Wright is also a devotee of the organ, having served the Fifth Avenue Presbyterian church for sometime.

The Alabama Federation of Music Clubs at their convention in Gadsden, awarded the annual President's Prize for the best song composed by an Alabamian to Mr. Ferdinand Dunkley, president of the Allied Arts Club and well known organist; eighteen competed. The composition is "CRADLE SONG," poem by Sarojini Naidu.

The Criterion String Quartet rendered the famous ANDANTE CANTABILE at an appearance with Eleventh Ave. Methodist Church recently.

Mr. Ferdinand Dunkley, chairman for Alabama, Louisiana, and Mississippi, of the MacDowell Memorial Colony, has been active along with the appearance of Mrs. MacDowell in this territory. Mrs. Lamar Smith filled his post at Highland's Methodist Church during his absence.

Mrs. H. L. Jones was assisted by Prof. Mason of Stockton at the dedication of her new organ in the Burgett Memorial Presbyterian, Bay Minette, early in April.

Easter found a feverish siege of activity in the entire Birmingham district with many varied programs.

Schnecker's "THE RISEN CHRIST" was presented with a choir of twenty voices at the Southside Baptist; J. D. McGill directing; Mrs. W. A. Logan, Organist.

Joseph Marino, Carillonneur at First Presbyterian, gave a special program on the Rushton Bells.

The First Methodist have two programs simultaneously in their two auditoriums. The new large chorus was heard in several brilliant Easter anthems.

Mrs. Minnie McNeil, South Highland's Presbyterian, gave Geibel's "THE RESURRECTION" with her quartet and assisting chorus.

Petrie's "LIFE EVERLASTING" was presented at The First Christian, L. B. Conrad directing the double quartet, Mrs. Charles Bernhard, organist, and Davidson's Orchestra.

The cornerstones of two new Presbyterian Churches have been laid—both handsome Gothic structures to be equipped with four-manual organs, contracts having already been let. The Sixth Avenue Church will have a commanding location, while the Independent's are on beautiful Highland Avenue.

Phillip S. Rowell has served as organist for the Cosmopolitan Bible Class since their organization. He is enthusiastic in his work—a spirit that is catching—and his efforts are highly appreciated. He also gave a concert

on the Carillion at Highland's Methodist Church Easter Sunday afternoon.

Notable in the season at Bessemer was the presentation of Wildermere's "THE LIVING CHRIST" at the First Methodist, Mrs. Paul Ragsdale directing. "JESUS LIVES" was rendered at The First Baptist, Mrs. G. B. Hollingsworth, organist, and R. Sims, director. "THE THORN-CROWNED KING" at South-Highland's Baptist, T. Bryan Waller, organist, Mrs. H. McEntry, director.

Mr. Dunkley gave "EASTER EVE AND MORNING" by Stevenson, with his solo quartet at Highland's M. E. Easter Sunday afternoon.

At the Jasper First Methodist Wildermere's "VICTORY" was rendered as the Easter cantata under direction of Stephen Alsop; Mrs. S. L. Flippin, organist.

Mr. Dunkley appeared in a recital at The First Methodist April 15th, assisted by Earl Stapleton, baritone. The organ is an Austin re-build.

The writer officiated at the Maundy Thursday and Easter services of the Scottish Rite Masons at the Masonic Temple. Also for a Shrine Smoker early in April.

## Detroit Events

The World is Divided into Two Halves of Equal Importance: the First is Thought, the Second is Action; Both the Thought and Action of the Organ World are Worthy of Record. Contribute your Share.

By **ABRAM RAY TYLER**  
Official Representative

TIME was when organists who worked up a big Easter program felt themselves overworked. The month of March in Detroit found almost every Sunday offering one or more Lenten cantatas, and Bach's "ST. MATTHEW PASSION" was performed at least twice during the month.

March 22nd Frederick Alexander brought his famous Ypsilanti Normal School a capella choir to the North Woodward Congregational church where the choir of that church augmented his forces, and with Mr. Russell Gee, the very serious, talented organist-choirmaster of the church, at the organ, gave a beautiful and devout performance. Dr. Emerson very dramatically read the narratives. But there were very few numbers in which the choirs did not stray so far from the pitch, as almost to overcome the sincerity of the interpretative scheme. Perhaps the inadequacy of the organ was to blame, though even

Mrs. Annie Dexter Gray's "AH GOLGOTHA" was far from accurate as to pitch. At any rate the intention was noble, and the attention of the very

large congregation at the afternoon performance, the only one I could get to, profound. It was repeated in the evening of the same day.

The great choir of St. Paul's Cathedral gave a dress rehearsal Sunday, March 29th, of their performance of the same work. The performance took place the first Sunday in April. I am informed that it was very impressive. Also that it was the first performance of the work by a single choir in Michigan. So you see that our City is in the list of church music efficiency.

A quite amusing and significant item in the organ world's history is the appearance in one of our chief papers every once in a while of a tribute like the following to Guy C. Filkins, the quiet, unassuming, yet very competent organist of the Central M. E. church, (where he plays a fine Skinner four-manual and echo): it is by R. J. McLaughlin, one of the News' very competent music critics and is headed by a drawing by Tower, the paper's chief artist.



The famous Micawber (of course you recall him,  
His first name I'm certain was Wilkins)  
Would lazily wait for good luck to befall him,  
Which isn't the way with Guy Filkins.

He is slender, not tall, and surprisingly young,  
(I am speaking of Filkins not Dickens)

And his energy I am much pleased to have sung,  
For my pulses it frequently quickens.

Oh, a bundle of pep is this musical wight,  
On his lofty, and musical perch,  
A comforting, bland, indispensable sight,

In the dignified Methodist church.  
Where, by the way the famous Lynn Harold Hough preaches, and where said Filkins has been giving a most interesting series of recitals. The last one of March had the following unique program, to celebrate the Lenten season:

Nevin—O'er Still Meadows, and Dawn ("Behold, we go up to Jerusalem; and the Son of Man shall be delivered unto the chief priests—and they shall condemn him to death.")

Elgar—Pomp and Circumstance ("And the multitudes that went before, cried saying, 'Hosanna to the Son of David! Blessed is He that cometh in the name of the Lord.'")

Maunder—O Jerusalem ("And when he was come near He beheld the city and wept over it.")

Nevin—Song of Sorrow ("When Jesus had thus said he was troubled in spirit.")

Maunder—"Gethsemane" ("And when they had sung a hymn they went out into the Mount of Olives.")

Dvorak—New World Largo ("Then said he unto them, 'My soul is exceedingly sorrowful, even unto death.'")

Handel—"He was Depised" ("Then Pilate, therefore, took Jesus and scourged Him and the soldiers platted a crown of thorns and put it on His head.")

Chopin—Marche Funebre ("And after that they had mocked Him, they took the robe off from Him....and led Him away to crucify Him.")

Dubois—"It Is Finished" ("And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour. And the sun was darkened and the veil of the temple was rent in the midst.")

Conkey—Hymn "In the Cross of Christ I Glory" ("But He was wounded for our transgressions; He was bruised for our iniquities....and with His stripes are we healed.")

Wagner—Pilgrims' Chorus ("O

death, where is they sting? O grave, where is thy victory? But thanks be to God who giveth us the victory through our Lord, Jesus Christ.")

## Paris Impressions

By HUGH McAMIS  
Official Representative

I SUPPOSE many readers have enjoyed the services at the American Pro-Cathedral of the Holy Trinity in Paris. But so many visit it in the summer when the choir and organ are not at their best on account of the vacations of the choristers and organist. In the winter season there is excellent work done, especially of note is the monthly service of music at Evensong. The organist is the splendid young musician Mr. Lawrence K. Whipp with whose good work many are familiar. The organ is a modern three-manual Cavaille-Coll many stops of which are exquisitely voiced, placed in a spacious opening to the right of the chancel. The choir consists of thirty men and women. There has been difficulty in securing permanent English-speaking members, for most singers are students in Paris for only one or two years. But, under the able direction of Mr. Whipp, the choir has gained such a reputation that the waiting list is lengthy at all times. The nations represented at present are Russian, French, English and American. A recent program in January was all Bach, including the hymns.

New York mourns the fact that there are none too many concert organs in auditoriums where admission can be charged. But Paris is worse! The large four-manual Cavaille-Coll in the Trocadero made so popular by Guilmant, has fallen into bad repair so that most of the reeds cannot be used. The Salle Gaveau has a small 36-stop Cavaille-Coll on which the blind organist of St. Germain-des-Pres, André Marchal, gave a recital recently. He was assisted by a singer who sang two groups of songs, one of old music and the other modern French.

The old group was accompanied by the organ and nothing but the warmest praise can be given M. Marchal for the perfect accompaniment. Of the organ numbers, the PRELUDE AND FUGUE in B minor of Dupre was the most enjoyed. After the program, the encore was an improvisation on an original theme. Among the distinguished organists seen in the audience were Louis Vierne, Eugene Gigot and Joseph Bonnet.

I wonder what organs will sound like a hundred years from now. Joseph Bonnet gave a recital on the

famous old Couperin organ at St. Gervais, playing compositions of the 16th, 17th and 18th Centuries. The last extensive reparation and addition to the organ was made in 1812. And such progress has been made! The reeds, Cromorne, Hautbois and Trompette especially were very curious. The pedal Bombarde 16' rattled away in the lowest notes most delightfully. You can imagine the tone when twenty-six out of the thirty-seven stops are reeds and mixtures.

As the organ is a tone low, the Bach was a bit annoying in C minor. The Bells of LeBegue, Duo of Clerambault, and the Aria of Martini were the most enjoyed. The church was full, a fitting tribute to Monsieur Bonnet whose untiring efforts have made many appreciate and enjoy organ music of the days gone by.

## Boulder and Denver

By FREDERICK J. BARTLETT  
Special Representative

SINCE my last report a very sad occurrence has visited us. I refer to the death of Mr. Henry Housely, noted organist and composer of Denver. He was known and loved by all, over this Rocky Mountain district. He was not by any means one of the "Young Soul" kind referred to by Dr. True in his editorial for March. The dollar sign did not loom upon his horizon so large as to blot out all other good things in this life. Rather, he was of a kindly unassuming disposition, a Christian gentleman, and a wonderful musician. To say he will be missed is to utter trite sayings: "He will not only be missed, but mourned for many moons." Henry Housely was born in England and came to America some thirty years ago. Since that time he had been organist of St. John's Cathedral at Denver. He was a Fellow of the R.C.O. and a member of the A.G.O.

During the past month one large organ has been officially opened in Denver, namely, the three manual Moller at Park Avenue Methodist. Clarence Reynolds, City organist of Denver, played the opening recital and I understand Mr. Herbert Alvin Houze is the incumbent organist. The new three-manual Wurlitzer has arrived for our theater and is being installed. We expect to have it ready by May first.

Dr. Frank Wilbur Chace played his regular Sunday recitals during March and April at the University of Colorado. He is looking forward to a very busy summer, as I understand there will be a much larger enrollment of students at the summer schools than for any year that has passed.

The Denver Symphony played the

last pair of concerts for this season April 24th and 26th. The conductor for the occasion was Mr. Horace Tureman.

Your Correspondent played the recital for Easter Sunday at the First Congregational, Boulder.

## Washington

By THOMAS MOSS  
Official Representative

RECITALS and special services have been particularly numerous during the past month. Probably the most noteworthy among the recitals has been the series at the Church of the Epiphany, given on Wednesday afternoons during Lent by five local organists. Your Correspondent is sorry that the hour of the recitals prevented him from giving them a more extended review. However, from press notices and accounts from other sources, the information is that they were all of an unusually high order of excellence. The first one was played by Adolf Torovsky, A.A.G.O., organist of the Church of the Epiphany. The second by Louis Potter, A.A.G.O., Dean of the local A.G.O. The third by Warren F. Johnson, assistant organist Washington Cathedral. The fourth by Charlotte Klein, organist at St. Thomas' Church. The fifth by Percy Cox, organist at Trinity Church.

Miss Katherine Fowler has been appointed organist at Central Presbyterian. I had the pleasure of hearing this talented young artist when she substituted for the regular organist at one of the First Congregational Musical Vespers. The Franck A minor CHORAL was used as a prelude. The postlude was the Bach FANTASIA AND FUGUE in G minor. The dessert was WILL O' THE WISP, Nevin, PASTORALE, VALSE, AGITATO, from the Lemare SUITE.

Maunder's "OLIVET TO CALVARY" was sung by the choir of St. Paul's March 29. St. Paul's is a delightful old church to worship in. It is a poor place to hear music and get good results. The choir sang with fine spirit and showed the result of careful training by the organist, H. H. Freeman, who gave good support, if at times it seemed a bit heavy. The soprano section, particularly its leader, deserves praise for the effort it made against the flattening tendencies of the men.

John R. Monroe, director of the choir of the Church of the Advent, presented Bach's cantata "God's TIME is BEST." As far as we know, this is the first complete Bach cantata ever given in Washington.

Miss Charlotte Klein has been selected from the local A.G.O. to play one of the recitals at the Chicago

Convention in June.

R. Deane Shure, organist at Mount Vernon M. E., just can't keep his name out of the public print. He is fast taking rank as Washington's leading composer. THE SHENANDOAH, a symphonic suite written by him and dedicated to Capt. William H. Santelman, director of the Marine Band, is to be played by the Band soon. Mr. Shure has also made an organ transcription of the Suite, which is in four highly colorful movements.

Mr. T. Guy Lucas, organist at St. John's, continued his recitals and presented programs of a high type. The last in the series was given May 6.

Your Correspondent feels like grumbling and complaining against the too prevalent custom among some organists of improvising preludes and postludes. I am referring particularly to those who do not improvise well, and are too lazy to learn to play a set piece. Two cases happened recently, which will serve to illustrate my point. During the offertory at a certain church, I was quite shocked at first to hear the strains of "Sweet and Low" used as a theme for improvisation. It was done rather well and in a manner not at all worldly. Then I heard a postlude at a prominent church, and the program told me it was to be a piece by so and so. Instead it was an awful attempt at improvisation by the organist. I understand the person does this quite frequently. Go to it Sweet and Low, but try an original theme next time. Prominent Church Organist, you need to practise your organ more and improvise less. Now guess who they are!

MR. HAROLD GLEASON'S recitals for the season included his annual appearance in the Kilbourn Hall Chamber Music Concerts, another there for the Tuesday Musical Club, as soloist with the Rochester Philharmonic (playing Dupre's Cortège and Litanie), on the Wanamaker organ in New York City, in Boston for the Guild, at Wellesley College. All his recitals are played from memory and contemporary American literature is included.

MR. ROBERT BERENTSEN of the Eastman Theater and School played the organ part of the March 8th Overture which was the Bossi A minor Concerto finale, with 68-piece orchestra.

MESSRS. DAVID MARR and JOHN J. COLTON, builders of the first elevator organ on Broadway, went to California to hear their new organ in the New Chapman Theater, Fullerton, Calif., and witness its formal opening festivities. On the trips across the continent they interested themselves in technical matters of the organ and renewed acquaintance with instruments of their own and other builders.

THE MOLLER FACTORY recently completed an instrument for Victoria Theater, Mahanoy City, Pa., which was built upon the Lexington Avenue Theater Moller as a model, with elaboration and enlargement, making it one of the Firm's prize instruments. Mr. L. Luberoff, Eastern Representative of the Firm, closed a contract April 28th with the Larkin Company of Buffalo for a 4-115 Moller—another very large organ for the growing list of important Moller organs.

DR. ALEXANDER RUSSELL'S announcement of the October-to-December tour of Mr. Alfred Hollins is greeted with joy by the American organ world; Mr. Hollins, organist of the Free Church, Edinburgh, Scotland, is known and loved for his organ compositions, and remembered by a few for his 1888 tour as pianist and organist. Dr. Russell presented a notable tribute to the late Enrico Bossi, in a memorial concert in Wanamaker Auditorium April 25th, participated in by seven artists and backed by many organizations, musical and political, presented by G. Aldo Randerger. On the 26th a second program was given by Mr. Samuel A. Baldwin in City College.

MR. MARCEL DUPRE, returned to France and not to be interrupted by an American tour next season, is giving a Master Class in Improvisation and Bach playing in Paris—to the delight of many who will go to Paris for this unusual course. Mr. Dupre's American manager of the Class is, of course, Dr. Alexander Russell. Truly the coming generation of organists will have had the benefit of such foundation as has never been available in the organ world of previous generations. The wise ones among the juniors will be the ones to fill Mr. Dupre's classes, as well as the various other Master Classes available this season.

MR. CHARLES M. COURBOIN is holding his Master Classes in Scranton, Penna., under the management of Miss Ellen M. Fulton of Scranton. The Classes will extend from July 1st to Aug. 15th. The items of Mr. Courboin's Classes which will be of greatest value to the profession are those bearing directly upon the art of organ playing—interpretation, registration, phrasing, rhythm—rhythm of the type Mr. Courboin has made famous on the organ—and memory playing, for which also he is one of the world's noted musicians. Excellent organs are available for practice in Scranton. Mr. Courboin's recital season under the Russell Management gave him an unprecedented season and gave organists all over the country the inspiration of hearing a great master make the organ musical, and seeing him prove that the organ can be

played from memory—which is not yet fully realized by all. Many important engagements and unique press notices, not properly the property of our news pages, made the artist happy and his manager confident and proud. Here is a manager who knows how to sell organ recitals: O wad some power the giftie gie us to wring from him the secrets of his craft, for the benefit of all worthy players who have an art worth selling!

MR. PAUL ESTERLY, a Van Dusen pupil, formerly of First Lutheran and the Capitol Theater, Reading, Pa., has been appointed through Mr. Van Dusen to Trinity Lutheran, Oak Park, Ill.

MR. RICHARD KEYS BIGGS opened the 7-octave Midmer-Losh Organ in Central Church, Miami, Fla., using the Paderewski Menuet especially arranged by Mr. Biggs for full 7-octave playing. The Central Church audience was twice as large as the Miami audience that greeted Mr. Biggs two months earlier upon the occasion of his first appearance in that city—which isn't bad news by any means. He also played before the Florida Legislature—an unusual experience for an organist. In Pinehurst, N. C., Mr. Biggs won a return engagement for next season.

MR. PALMER CHRISTIAN, who represented America in the New York Wanamaker Auditorium organ-orchestra concert Feb. 11, gave his first New York recital in the same place March 12. During the latter part of February Mr. Christian played recitals in the Carolinas (Winston-Salem and Asheville, N. C., and Columbia and Greenville, S. C.) and in March in Rochester and Elmira, N. Y. Mr. Christian is an adherent to the idea that the organ recital should be interesting and entertaining to cultured people, and that the day of the purely educational "recital" is past and gone; his success is attested in many press comments which shall be reproduced in other columns for the benefit of those who are interested in the psychology of reaching and holding audiences.

#### NICKING

By NOEL BONAVIA-HUNT

I HAVE read Dr. Audsley's "eyclonic" strictures in your February number with natural interest—and with, I hope, due respect for the great writer of the article. I think it ought to be strictly borne in mind that my theory of nicking and its effect on the tone of organ pipes is the first serious effort at providing an explanation in harmony with the known principles of physics. I note that the doctor has no alternative explanation to offer in its place. He says that my theory is "based on the acceptance of the cyclonic hypothesis," but I thought I had made it quite clear that the cy-

clonic hypothesis was not necessarily associated with any theory of nicking which would be acceptable to a trained physicist, that it was put forward by a French scientist, that I personally endorsed it, but that there was an alternative hypothesis which was equally tenable. The "scintilla of evidence" for the existence of cyclonic vibrations in the body of a flue pipe is the fact that eddy currents do exist at the mouth whether nicked or not, and that these currents perform revolutions. I said that these eddy currents were "homogeneous," and I never suggested—let alone stated—that they were independent of the main or parent stream. The word "secondary" does not mean independent, but subsidiary to something primary. We, in this country, have established the fact that nicking sets up a series of secondary or subsidiary static waves which temper, modify and control the parent wave at a vital spot. It is this fact which I expressed as acceptable to all serious physicists, and it is this fact—no mere tentative theory—that has been demonstrated by England's greatest physicist, Mr. Alexander Jude, whose monograph on "The Theory of Nozzles" ought to be in the hands of every voice who wishes to study a side of his subject which in the past he has consistently neglected. I do not wish to trespass unduly on your space, or else I could fill several pages of your excellent journal with a disquisition on the subject of "nicking viewed from the physiological standpoint;" but I hope you will grant me the favour of printing this letter. I do not expect a great mind like that of my friend Dr. Audsley to accept any theory anyone cares to put forward, but I am quite content to await the verdict of time as to my own theory of nicking.

MR. ALBERT RIEMENSCHNEIDER of Baldwin-Wallace Conservatory is giving a Master Class devoted to the ten "symphonies" of Widor and the Bach Chorals for the Liturgical Year. Mr. Riemenschneider spent the past summer in Paris with Widor for the purpose of refreshing himself on Widor's own interpretations of his famous organ sonatas and has the special endorsement of Widor for this Master Class. M. Widor declared in a letter late last season to Mr. Riemenschneider, upon learning of his performance of the complete Widor sonatas several times in the course of one season, "I cannot express to you a more eloquent gratitude than to declare that I feel myself compelled to write again—and you will be the cause of it—some new compositions for organ."

MR. L. G. del CASTILLO of theater fame in Boston is editing the department of Melody devoted to the photoplay organist and pianist.

Melody is an attractive monthly publication of Walter Jacobs, Inc., Boston, devoted to theater musicians and musical people in general; in addition to articles and some news items, Melody carries several pieces of piano-music in each issue, music of the kind to appeal to theater organists and pianists, and to piano students who want melodious pieces for the entertainment of themselves and their friends. Mr. del Castillo is well known to readers of these pages. His writing in Melody is live and interesting, and the department under his editorship is a practical department of helpful suggestions to theater organists and pianists. According to his biographer in Melody, his name is not pronounced Castillo but Cah-steel-yo, so get it right when you meet him.

"THE BOY VOICE" and "SINGING THROUGH MUTATION PERIOD" are the subjects a reader wants more frequently discussed. Who has tried the methods advocated by Miss Vosseller in these pages? What happened? Here is something that promises the solution of one of the boychoir problems, how many choirmasters have been slaves to tradition, and how many have been free men with open minds? Let us have some light on the subject.

WHO MAKES 'EM? A reader wants to know if any enterprising builder under the American sun is still making pedal claviers for the organist to attach to his piano. T.A.O. wants to know too. Do you know of any such delightful person or factory?

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of *The American Organist* published monthly at Highland, N. Y., for April 1925.

County of New York ss

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of *The American Organist* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Organ Interests Inc., New York, N. Y.; Editor T. S. Buhrman, Managing Editor none, Business Managers none.

2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Organ Interests Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

T. S. Buhrman, Editor  
Sworn to and subscribed before me this 30th day of March 1925.

[Seal.] Wm. Leslie Conner  
(My commission expires March 31, 1926.)